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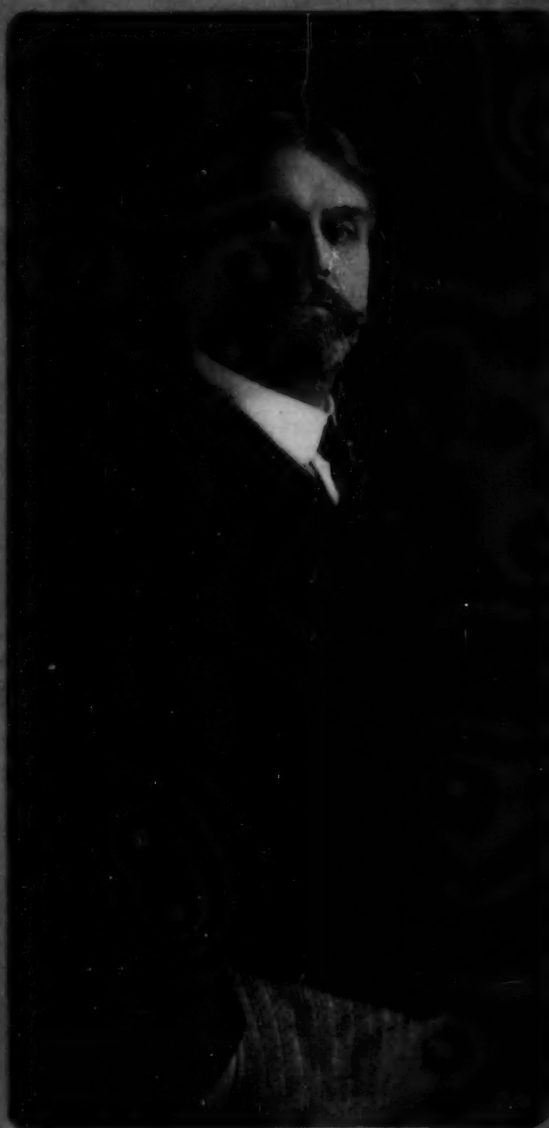
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Tilly Koenen and Ludwig Wüllner will both give song recitals in Berlin before leaving for America. This will be the first appearance of Dr. Wüllner in the German capital since his American tour. He has always sung here to sold-out houses during the last ten years, any-



TILLY KOENEN.

how, and as the reports of his extraordinary American successes have been widely circulated in Germany, and in Berlin especially, where he lives, the sensational character of these successes being particularly well known, it is safe to say that the hall will not be large enough to accommodate the people who will clamor for admission. Wüllner has conquered every country he has yet visited on his artistic wanderings and his standing in the musical world can no longer be disputed. When it was announced that the great lieder interpreter was going to America some Berlin wisecracks prophesied that he would have a dismal failure over there, where so much stress is laid on voice and tone production, but they reckoned without their host. Tilly Koenen, the great Dutch contralto and lieder singer, will surely satisfy the sticklers for tone production. She has a glorious organ and combines in a high degree beautiful quality with unusual volume of voice. Astonishing is the ease with which she handles such a voluminous voice. Tilly Koenen, moreover, not only is a great singer, but also a musician of the first water. She is an excellent performer on the piano, and she began her musical education as a young girl with a view to becoming a professional pianist; and, indeed, she studied the instrument diligently for many years and won the first prize for excellence in piano playing at The Hague Conservatory, when a miss of eighteen. About this time, however, it was discovered that she possessed a voice of unusual timbre and power, and it was decided that the career of a singer held out greater inducements, so she entered the Amsterdam Conservatory and assiduously applied herself to perfecting the wondrous organ with which nature had endowed her. Under the

careful guidance of her teacher, Cornelia van Zanten, she made rapid strides and her first appearance as lieder and oratorio singer in her native country were accompanied by emphatic successes. Tours followed through the principal countries of the Continent and everywhere the young Dutch singer was proclaimed a new star of the first magnitude in the vocal heavens. Since then the recitals of the famous Dutch contralto have come to be looked upon as among the leading musical events of each season in the various art centers of the Continent. Quite aside from her musical gifts, Tilly Koenen is a woman of bright mind and broad general culture. She is an admirable linguist, speaking no less than five languages, and she is one of the very few singers who can sing in all these languages without showing a foreign accent; I have heard her render songs written in five different languages on one platform. Miss Koenen spent a very pleasant and restful summer in her native country, and she has now returned to Berlin much refreshed and ready for a strenuous season's work. She is looking forward to her coming American tour with keen anticipation.

The concert season will begin the coming week. The list of concerts announced for the next few weeks is appalling. The soloists for the Niekisch Philharmonics are to be Ferruccio Busoni, Conrad Ansoerge and Harold Bauer, pianists; Eugen Ysaye, Bronislaw Hubermann, Carl Flesch and Stefi Geyer, violinists, and Johannes Messchaert and Ludwig Hess, vocalists. There will also be other singers, but these are the only two thus far announced.

Willy Burmester, as I have already cabled you, is to make a big tour of the United States, season 1910-11. It is a decade since the great violinist was in America and ten years is a long time in the life of an artist. During this time he has grown steadily and broadened in his art and today he occupies a niche all by himself. He is the only violinist who does not accept engagements at a fixed sum in Germany, but, depending upon his great popularity and drawing power, gives everywhere his own concerts. As he almost invariably has full houses, his receipts are, as a matter of course, much greater than they could possibly be if he accepted engagements; for no society in Germany today can pay Burmester's price, and that price is based upon his receipts at the box office. Burmester is as popular today in Germany as Sarasate was when in the heyday of his glory. The famous virtuoso has lately come into the possession of a magnificent Stradivarius violin, which he purchased from Robert Beyer, of this city. It is one of the few existing Strads without a blemish; it has neither crack nor patch—it is in a perfect state of preservation and is just as it was the day it left its maker's hands. It is remarkably thick in wood and has a tone of wonderful power and brilliancy. It is a unique instrument and the price that Beyer set upon it was 100,000 marks (about \$24,000). Burmester's tour of America will undoubtedly be a triumphant one. His all-conquering virtuosity, his voluminous tone, his breadth of conception and his chaste style of playing forming a combination of artistic virtues which, in his case, are blended into an artistic ensemble such as is rarely met with in musical history.

The past week has been one of operatic jubilees. "Pagliacci" was given at the Royal Opera for the 250th time, and Offenbach's "Les Contes de Hoffmann" had its 500th performance at the Comic Opera. It required thirty-eight years for such a popular opera as "Mignon," for instance, to reach the 250th performance, and the Comic Opera has broken all records for speed in giving the Offenbach work half a hundred times within four years. It took even Weber's "Freischütz" seventy-five years, and Mozart's "Don Juan" ninety-seven years to reach this figure here at the Royal Opera.

In this hot-bed of music new operatic undertakings come up like mushrooms over night. At the Luisen Theater a company, which calls itself the "Berliner Opern-Gastspiel-Ensemble," began to give operatic performances on Friday evening. They opened with Boieldieu's "The Lady in White," but the success was very moderate. Vera Giesen-Hoos, as Anna, and Bertel Ott, as Jenny, did fairly well, and Mme. Munk Olsen, as Matgarète, displayed a beautiful voice, while the others were mediocre. The only man in the ensemble worthy of praise was Mr. Giesen-Hoos, who has a very well sounding bass voice. It cannot be claimed that Berlin is yearning for operatic productions of this kind.

Mozart's well nigh forgotten "Bastien and Bastienne" has been revived in Germany. This charming youthful work of the immortal Wolfgang has recently been produced by numerous stages with much success, and it will soon be given here in the Bürgerliches Schauspielhaus.

Giovanni Battista Lamperti, the famous Italian singing master of this city, will celebrate his seventieth birthday

on October 16. For fully fifty years the illustrious maestro has been teaching singing, and he has had more than 2,000 pupils. He received his own instruction from his father, whose fame was world wide, and, in fact, during the latter years of the old gentleman's life the son often acted as substitute. He has always taught the great fundamental principles of singing which he learned from his father, but in some respects he has gone further. Lamperti first established himself as a teacher of the vocal art at Milan; then he lived in Paris for a number of years, and later he went to Dresden, where he taught for two decades. Five years ago he settled in Berlin. This was a wise move on his part, as the German metropolis was the proper place for such a genius and teacher of long years' experience as G. B. Lamperti. One could fill pages with the names of his pupils who have made their mark in opera. Within the last year several American girls who have studied with him have made their debut in Europe with signal successes. As is well known, the most famous of Lamperti's pupils is Marcella Sembrich. I say, as is well known, although there are those who still think that the famous diva received her vocal instruction from Lamperti the elder. Only last fall I questioned Madame Sembrich herself on this point and she stated emphatically that she owed all that she had learned about singing to the son and not to the father, although she did have lessons with the latter for a period of four weeks one summer. It was in the late 70's that Madame Sembrich studied uninterruptedly



G. B. LAMPERTI.

The famous Italian singing master of Berlin, who will celebrate his seventieth birthday on October 16.

Photo by Siri Fischer-Schneevogt.

for two years with G. B. Lamperti, but she returned to him at intervals during a period of several years for further coaching. The following two letters written by Madame Sembrich herself, of which I have seen the originals, should settle once for all this question as to who was her teacher. The first one reads:

MILAN, May 22, 1879.

To Prof. G. B. Lamperti:

MY DEAR MAESTRO:—Allow me herewith to express my deepest gratitude to you for the extraordinary care with which you began and finished my artistic and musical education, an education so complete that I was thoroughly fitted for the stage through your instruction alone. Please also accept my thanks for procuring for me an opportunity for appearing in "Lucia de Lammermoor" at the Teatro dal Verme. I take this opportunity of expressing to you my highest admiration and esteem. Your devoted and grateful pupil,

MARCELLA SEMBRICH.

The second letter, written a few months later from Dresden, reads:

DRESDEN, September 6, 1879.

MY DEAR TEACHER:—Now I have a request, dear Maestro. Next month I am to sing in the "Barber of Seville," so please have the kindness to purchase the work and mark in the different fioritures and cadenzas. You know so well what is necessary, and in what key I should sing the aria. I hope soon to come to you again to study the "Barber of Seville," and I hope, too, that you will also soon come here.

Your grateful pupil,

MARCELLA SEMBRICH.

Five years later Wilhelm Stengel, then Sembrich's husband, wrote the following letter to Lamperti:

PARIS, August 11, 1884.

DEAR FRIEND:—Marcella will sing here in the "Barber of Seville" next Sunday. If you could come here for one or two days and go through the role with her, we should be very grateful.

Your friend,

WILHELM STENGEL.

As these letters speak very forcibly for themselves, they need no comment. The famous pedagogue, who will have

passed the three score year and ten mark about the time these lines are printed, is in excellent health and spirits and he still devotes three hours of each day to teaching.

Arthur Nikisch will conduct performances of "Don Juan" and "Rienzi" at the Hamburg Opera on the 26th and 28th of this month.

Mme. Arthur Nikisch has completed the text and partitur to an operetta entitled "Meine Tante, Deine Tante," which will be given its first performance on May 1, 1910, in the New Operetta Theater of Berlin. Nikisch will conduct the première, which will be the occasion of his first appearance as conductor in a Berlin theater.

A novelty in quartet singing will be heard in Berlin this season in the offerings of the newly formed Russian Vocal Quartet, an organization of Russian opera singers, who will introduce the lieder and songs of the Siberian prisoners, as collected by Professor Gartefeld, of St. Petersburg. The quartet will be made up of excellent and well schooled voices and to make their performances more dramatic they will be dressed in the long gray cloaks worn by the banished offenders, the men with gray caps and the women with white cloths over the head. They will be accompanied by the Russian balalaika and some of the songs by the rattling of chains! This is, indeed, a day of realism.

Prof. Julius Klengel, the famous cellist, of Leipsic, yesterday celebrated his fiftieth birthday. He was born on September 24, 1859. He received his instrumental instruction from Emil Hegar and was trained in composition by Prof. S. Jadassohn. For thirty years he played in the Gewandhaus Orchestra and for the past twenty-eight years he has been prominent among the staff of instructors of the Leipsic Conservatory. Professor Klengel has been most successful both as a soloist and quartet player, and his many tours through Germany, Russia, Holland and England have brought him much renown. He has composed many effective works for his instrument, including four concertos, two quartets, chamber music compositions and numerous little pieces and studies and has further added to his service to his art by arranging many of the classics for the cello. He has repeatedly been heard in Berlin concert halls and has here a host of admiring friends, for he is an artist of the first rank and his performances have been marked by deep musical feeling and spirited conception.

One of Georg Fergusson's pupils, Stephanie Schwarz, a young Berlin girl, made her operatic debut at Dortmund last Saturday as Elsa, in "Lohengrin," scoring an emphatic success. A couple of days later she also sang the part of Micaela in "Carmen," in which she was equally successful. Fräulein Schwarz studied with Fergusson four years. The beginning of her career on the boards has been a very propitious one.

J. Louis Shenk, of Dayton, Ohio, who has been studying here for a short time with Germany's greatest baritone, Alexander Heinemann, is a young singer of great promise. His voice is a beautiful baritone, soft and sympathetic in quality, and he sings with real feeling and dramatic power.

Joseph Lhévinne will be the soloist of the first orchestra concert of the Gesellschaft der Musikfreunde under Oskar Fried, on October 13. He will play the Rubinstein

fantasy with orchestra, a work in which he was heard in New York last winter. He is the only pianist who plays this composition. He will give a recital here on November 10, when he will be heard in a big program. The Rubinstein Society, of Vienna, has engaged Lhévinne to play a Rubinstein program on October 20. He will also appear soon after that date at Budapest. Lhévinne has been giving three hours a day to teaching during the summer. He has been occupying a beautiful villa at Wannsee, and has spent the summer months among most charming and ideal surroundings. He will make Berlin his headquarters for the coming season, but he will be on tour two months in Mexico.

Caruso will make three appearances at the Berlin Royal Opera October 19, 21 and 23, singing in "Carmen," "Pagliacci," and "Bohème." Emmy Destinn will be his partner in "Carmen" and "Pagliacci."

Elsa Rau will play a program of novelties at Bechstein Hall on October 31, together with Ossip Schnirlin, the Berlin violinist. Miss Rau played here last winter with much success. She is one of Alberto Jonás' most prominent pupils, and has now established herself in Berlin as a teacher.

Mme. Edvard Grieg has been spending a few days in town. A delightful impromptu musicale was given in her honor by Dr. Paul and Mrs. Lutzenko on Sunday afternoon. Dr. Lutzenko is one of the leading teachers of the Stern Conservatory. It was a very élite little gathering, the guests including Ferruccio and Mrs. Busoni, Adolph and Mrs. Brodsky, who happened to be in town a couple of days; Prof. Gustav and Mrs. Hollaender, Michael and Joseph Press, and Alexander Fiedemann. The two movements of the Grieg unfinished string quartet were played by Messrs. Brodsky, Fiedemann and the brothers Press. It is a beautiful work, and it is a pity that Grieg did not finish it before his death. This improvised quartet, which played with admirable ensemble, by the way, was also heard in the Beethoven F major quartet, and then Brodsky, supported by a gifted young pianist named Kreutzer, who was also present, played the Grieg G minor sonata, to the intense delight of the great composer's widow; and last, but not least, Busoni, Brodsky and Joseph Press gave a rendering of the big Beethoven B flat major trio that will long live in the memories of all present. Rarely have I heard such a performance of this immortal work. Brodsky himself was moved to tears. He said: "Busoni is the only pianist that can move me in this way; to play chamber music with him is a thing apart. He knows how to adapt himself to the requirements of the strings as does no one else." All in all, it was a most enjoyable afternoon.

ARTHUR M. ABELL.

Schumann-Heink to Sing Songs by Americans.

Madame Schumann-Heink will have on her program a group of songs by American composers for the recital she gives at Carnegie Hall, Saturday afternoon, November 6. Her list for this concert will include nineteen numbers.

Sir Herbert Beerbohm Tree's new production, "False Gods," at His Majesty's Theater, has incidental music expressly written for it by Saint-Saëns, which is said to be appropriate and effective without being obtrusive. Fanciful and graceful, it succeeds in its object of enhancing the action on the stage. It is mainly scored for the strings and harp, and local color is obtained by the use of Oriental scales.—London Musical News.

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New Snapshots of Wüllner.

These are two late snapshots of Dr. Wüllner, taken during his summer vacation travels in Europe. The picture representing the single figure is that of Dr. Wüllner en-



DR. WÜLLNER AT NOORDWYK.

joying a solitary promenade on the beach at Noordwyk, a little seaside resort on the Holland coast. The second scene shows the eminent baritone at one of his favorite indoor sports, croquet. He is seen playing with Kubelik, and the two are great friends, who see very much of each other whenever their paths take them to London for a



Schwab Wüllner Kubelik Grümmer
DR. WÜLLNER AND KUBELIK AT CROQUET.

stay. Kubelik is the man with the large straw hat, next to the stooping figure, that of Paul Grümmer, a cellist. This picture was taken at Dr. Wüllner's house in Hampstead.

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THE CLEMENS-GABRILOWITSCH WEDDING.

Clara Clemens, the contralto, and Ossip Gabrilowitsch, the pianist, were married last Wednesday noon at the home of Samuel L. Clemens (Mark Twain), the father of the bride, in Redding, Conn. The beautiful Italian villa, with its splendid natural surroundings, made an ideal spot for a country wedding, and the interior of the house, decorated profusely with autumn leaves in all their splendor of color, added immeasurably to the picturesqueness of the occasion. The ceremony, performed by the Rev. Dr. Twitchell, of Hartford, Conn., was a very simple one, there being no attendants except the bride's sister, Jean. Miss Newcomb played the wedding march on the piano. Mark Twain wore his famous Oxford cap and gown over his proverbial suit of spotless white flannel.

About fifty guests were present at the wedding and the breakfast that followed, among them being Richard Watson Gilder, Mrs. Gilder and three daughters, Mr. and Mrs. A. M. Wright, of Boston, Lillian Burbank, Marie Nichols, Mrs. John B. Stanchfield, Mr. and Mrs. Frank J. Sprague, Miss Foot, Miss Comstock, Mary Lawton, Mr. and Mrs. Theodore Gaillard, Mr. and Mrs. Charles Hapgood, Leonard Lieblich, Mr. and Mrs. Albert Bigelow Paine and Ethel Newcomb, all of New York.

As told in THE MUSICAL COURIER last week, Mr. and Mrs. Gabrilowitsch will go abroad on October 16, and after a short tour in Italy, will settle permanently in Berlin. Mrs. Gabrilowitsch will not resume her successful activity on the concert stage.

Lilla Ormond Under Johnston Management.

Lilla Ormond, who will sail for America October 24 on the steamer Mauretania, is to make a tour under the management of R. E. Johnston. While abroad this summer Miss Ormond "coached" in Paris with one of the leading masters there. Her song recital in London last May was one of the real attractions during the season in that city.

Tina Lerner's Bookings.

Tina Lerner, the young Russian pianist who is making so extensive a name for herself and who played so successfully at the Worcester Festival October 1, has a number of good engagements closed in the East and West. Some of them include New Haven, with orchestra, Octo-

ber 18; Baltimore, at the Peabody Conservatory of Music, October 22; Minneapolis, with Minneapolis Orchestra, November 28; Boston, December 7; South Bend, Ind., December 10; Richmond, Ind., December 13; New York City, with Volpe Orchestra, February 6; Brooklyn, New York, with Young People's Orchestra, February 26; New York City, with Young People's Orchestra, March 5.

Blanche Marchesi's Visit.

Blanche Marchesi has arrived in Halifax and her first concert was to have taken place there last Monday, October 11, too late for any reports to have reached here.

Her appearance in New York is booked through the



BLANCHE MARCHESI
As Brunnhilde in "Die Walküre."

management of R. E. Johnston for Thursday evening, November 18, at Mendelssohn Hall, when a concert of large proportions will be presented, with one of those unique programs of which Blanche Marchesi is an authoritative compiler. Her American season last year, although not heralded to any great extent, covered eighteen or twenty States and created such an impression that she was compelled to return this season for repetitions and reappearances.

Reed Miller at Worcester Festival.

As usual, Reed Miller gained his share of public acclaim at the Worcester Festival, singing with dramatic and effective delivery the solo tenor role of the oratorio "Elijah." Echoes of his success are attested in the following press quotations:

The dominating personalities among the soloists, however, were Mrs. Rider-Kelacy and Reed Miller, the tenor. * * * Mr. Miller's arias, "If With all Your Hearts" and "Then Shall the Righteous" call for hearty commendation. Seldom are these sung with so much distinction. The interpretation had in its virility which is often lacking when a tenor sings, and his higher pitches were taken without effort, excellent in quality and carrying power. His diction and enunciation were better than many and excelled by few.—Worcester Telegram.

Reed Miller, a tenor new to a festival audience, has an attractive voice which was heard to best advantage in the aria, "If With all Your Hearts." * * * The work assigned to him was artistically done.—Boston Herald.

Mr. Miller put a lot of fire into his work that pleased.—Boston Globe.

Reed Miller's full voice and manly style were shown in the tenor recitatives and arias, which are more grateful than some of the others. He made a decided impression with his first air, "If With all Your Hearts," as well as with the last, "Then Shall the Righteous." He was also reliable in the ensemble numbers.—Worcester Evening Gazette.

Madame Langendorff Engagements.

Madame Langendorff, now singing at the Maine Music Festivals, will make a tour in the West on the following dates: Grinnell, Ia., November 4; Ames, November 6; Tabor, November 8; Lawrence, Kan., November 19; Ottawa, November 23; Emporia, November 24; Seattle, Wash., November 28; Bellingham, November 29; Vancouver, November 30; Victoria, December 1, and New Westminster, December 2. Madame Langendorff will then fill six dates in Washington and Alberta, after which she will rest during the Christmas holidays. From January 3 to February 1 she will tour in California, Arizona and New Mexico. February 4 she gives a recital in Evanston, Ill., and after that she will come back East to fill more engagements.

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OPERA, REPERTOIRE, DICTION, LYRIC DECLAMATION—Mme. Frery (Mlle. Loriaux), dramatic soprano, lately from the Royal Opera, "La Monnaie," at Bruxelles. Pupil of Jean de Reszke, Seguin and of Mme. Tordieu (Declamation), of the Comedie Francaise, Paris.

PIANO—Mme. Amélie Pardon, distinguished pianist, ex-official Prof. at the Royal Conservatory of Bruxelles.

CELLO—Jean Jacobs, Belgian virtuoso.

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VOICE TECHNIC AND INTERPRETATION—Mme. Ovide Musin, American coloratura soprano.

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35 WYMOUTH ST.,
LONDON, W., September 29, 1909.

The Caruso concert at the Royal Albert Hall, on the 18th, broke all records, both as to numbers present and to money taken in. The great building contained 15,000 people and was sold out four days in advance. It is stated on the best authority, that 4,000 applicants had to be refused, representing \$10,000. So pleased is Signor Caruso with his tour, that he says openly he has never in his life been so happy as with Mr. Quinlan, and as long as Mr. Quinlan cares to represent him he will be pleased to call him his English impresario.

The tour of the Beecham Orchestra commences next week under the management of Thomas Quinlan, who has just returned to town from the very successful Caruso tour. The towns where the orchestra will play are: October 6, Cardiff; 7, Exeter; 8, Torquay; 9, Bournemouth; 11, Reading; 12, Bedford; 13, Cheltenham; 14, Great Malvern; 15, Burton; 16, St. Helen's; 18, Chester; 19, Wigan; 20, Lancaster and Bolton; 21, Kendal; 23, Harrogate. This is the longest and largest orchestral tour ever promoted in Great Britain. Mr. Quinlan has secured the rights for the first performance of Sir Edward Elgar's new symphony, which is being played throughout the tour, in addition to a classical repertory ranging from the modern school to the old masters. The orchestra will have the assistance of the young violinist, Kathleen Parlow, who will play eleven different concertos on the tour. One critic describes her as "a Paganini in petticoats." Recently she has been playing on the Continent and performed for the first time in Scheveningen and Christiania a new concerto dedicated to her by Halvorsen. In Christiania last month she enjoyed the unique privilege of having a command before the King and Queen of Norway, the Queen of England, the Dowager Empress of Russia, Princess Victoria and the Grand Duchess Olga; at this command concert she played ten numbers. While in Christiania she played at the National Theater. On this tour of the Beecham Orchestra in England Signor Tamini, the well known tenor, also will appear. For the tour a special train has been engaged and the ground will be covered with American lightning rapidity during the three weeks of the tour. Twenty-three concerts in three weeks' time, Mr. Quinlan thinks, will beat anything done in America in so short a time.

The Royal Choral Society announce seven concerts for their thirty-ninth season. Six of these concerts will be in the subscription series, the extra performance being that of "The Messiah" on Good Friday. As usual for the New Year concert (this season to fall on January 3), "The Messiah" will be sung, the soloists being different

for the two performances. "The Dream of Gerontius," with Gervase Elwes, is announced, and also Berlioz's "Faust." Handel's "Acis and Galatea" is the work for March 10.

Owing to his many business engagements, Mr. Quinlan finds it impossible to sing next spring with the Beecham Orchestra in America. The proposal for the Beecham Orchestra to give a season of grand opera at His Majesty's Theater next January and February, previous to leaving for America, awaits only Sir Beerbohm Tree's confirmation.

The only concert that Kreisler will give in London this season is to take place next Saturday afternoon at Queen's Hall. His program includes Handel's sonata in D, a suite by York Brown, and pieces by Friedmann, Bach, Dittersdorf, Boccherini, Paganini, Cottenet, Debussy, and Saint-Saëns.

There are more than 5,000 children in London alone learning to play the violin. A concert is to be given at Crystal Palace next Saturday by the National Union of School Orchestras, the Princess Christian patroness. This has been arranged to encourage the young people in their violin work, which is carried on after school hours.

Eddy Brown, who will make his London debut at the opening concert of the Royal Albert Hall Sunday after-



SNAPSHOT OF SIGNOR CARUSO AND THOMAS QUINLAN.
Taken in Sackville street, Dublin, during the Caruso tour.

noon concerts, comes from Indianapolis, where his father, the son of an Austrian musician, settled some twenty years ago. Eddy Brown's grandfather was a well known musician and was admired for his marvelous versatility, playing nearly every instrument of the orchestra brilliantly. His grandson's talents were soon manifested, so that at the early age of six he already played in public, winning enthusiastic applause, and his father was in consequence encouraged to devote him to a musical career. Eddy Brown has for the last four years studied with Professor Hubay at Budapest, and during that time, whenever he appeared at any of the public concerts in Budapest, he met with the most remarkable success. When he finished his course of study at the Budapest Academy he appeared at the final concert of the session in June, and played Beethoven's concerto in such a magnificent manner that he was acclaimed

one of the greatest living violin talents. He will play at his debut the Tchaikowsky concerto and fantasia on "Carmen," by Hubay.

Effie Stewart now is in London on her way back to New York, where she expects to arrive about the middle of October. Just now Miss Stewart is visiting friends in the Shakespeare country, and visits to Stratford-on-Avon, Oxford and Windsor will be included in her trip. It will be remembered that Miss Stewart came to Europe to appear in opera at Rome under the conductorship of Mr. di Macchi, and she has been engaged for the next summer season of Italian opera in Rome. During the seven weeks of the season Miss Stewart appeared twenty-two times, in a variety of roles, making excellent success in whatever she undertook. Had her stay in London been of greater length, it is probable that she would have made some public appearances.

A. J. Goodrich has quite decided to remain in London, at least for the present, and is located at 109 Clifton Hill, St. John's Wood, where all particulars of his lectures can be obtained. Mr. Goodrich appeals to students who desire to memorize music, and by his system the work is made easier than through the older methods. His experience of thirty-five years, during which time he has made a serious study of the philosophy and psychology of education, gives his teaching an authority not otherwise attainable.

A. T. KING.

Calvary Choir Plans.

Calvary Baptist Church, New York, has one of the largest vested choirs in the world. It is also fast taking rank as one of the best. Its solo quartet is noted for its ensemble singing and the chorus, which is volunteer, surprised one of the New York critics into saying that "such singing is rarely heard in New York." This choir is popular with teachers and voice students as a preparatory school for church singers. It supplements the work of the teacher in just those points, sight reading, ensemble, church repertory and choir routine, which no private teacher has either the time or the opportunity to give his pupils, unless he himself has a choir. Mr. Bowman has the confidence of many of the leading teachers because it is well known that he never allows his choristers to shout or otherwise overwork the voice. He gets his choir up to a high polish, but he works their brains mainly instead of their vocal cords. The oratorio of "Elijah" is now in rehearsal for performance in its complete form, and students and music lovers who would like to enjoy a thorough study of the work should apply for membership at once.

Applicants are requested to address the secretary by letter or apply in person at the church on West Fifty-seventh street, near Seventh avenue, Friday evenings, between 7 and 7:45 o'clock.

Open Work Music.

"Was she artistic?" asked an inquiring person of Kin Hubbard, the Indianapolis epigram maker, who was describing an Indiana genius.

"Artistic?" said Hubbard. "Was she artistic? I should say she was. She was so artistic that one day, when one of her peekaboo shirtwaists she had made herself fell into the Pianola, they played two Beethoven rhapsodies with it before they discovered their mistake."—Saturday Evening Post.

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MUSICAL DENVER.

DENVER, Col., October 4, 1909.

A fashionable audience greeted Señor Sobrino and Madame Sobrino at their piano and vocal concert given in Trinity Church, September 15.

Florence Middaugh, a Denver girl, who recently returned from vocal study in New York, made her debut at Central Christian Church, September 24. A friendly audience warmly greeted the young lady. Miss Middaugh possesses quite a powerful contralto voice, which she uses with considerable intelligence. Especially to be noted, is her almost faultless enunciation and articulation. Evelyn Crawford played the accompaniments, and Henry Hauseley assisted with two cello numbers.

Two young Americans, just returned from several years' study in Germany, gave a concert in the Broadway Theater September 25. Francis Hendriks, a pianist, has been a pupil of Godowsky and plays with a decided, firm, brilliant technic. He is, withal, a talented composer. Being a Denver boy, the people of the city take considerable pride in him. Louis Siegel, the violinist, is from Indiana. He is a pupil of Ysaye, and plays remarkably well. He received an ovation, becoming at once a favorite with the audience.

The reorganized Tuesday Musical Club is to retain Hattie Louise Sims as its director. The present purpose of the club is to confine its practice and concerts to its own membership.

The Apollo Club will give its usual series of three concerts with, perhaps, three more on the site, having the assistance of the most noted available talent. Henry Hauseley is musical director, and J. H. K. Martin, business manager.

The Wednesday Symphony Club, Florence Taussig, president and director, will give fortnightly lecture concerts at its club-rooms, the solo talent being drawn from the active club members.

Cavallo's Symphony Orchestra will probably give some concerts, but the matter is not yet definitely settled. It is earnestly to be hoped that sufficient funds will be forthcoming to make these concerts an assured thing.

The Denver Grand Opera Chorus, under the direction of Victor Neuhaus, is preparing to give some concerts and an opera.

Charles H. Carlson, dean of the Denver College of Music, is showing considerable talent as a composer, recently having twenty-seven songs published by Breitkopf & Härtel, the noted Leipzig publishers.

A. W. Doerner, the pianist, long connected with the Cincinnati College of Music, is one of Dean Carlson's faculty.

JAMES M. TRACY.

Hastings' New Songs.

"The Steersman's Song," a rousing sea ballad for bass voice, and "Unrequited Love," a tender love song of simple and pathetic charm, the latter for high and low voices, have been issued by Schirmer. Frank Seymour Hastings is perhaps best known as the composer of "My Love Is Like a Red Rose," a song heard everywhere in the land;

these new songs are sure to find their way into popularity. Mr. Hastings is president of the Singers' Club and a great friend of musicians.

Pollak and Macmillen.

Prof. Robert Pollak, a violinist, is to appear in London this fall for the first time. Although entirely unknown to the English speaking world, he is an artist of rare accomplishment. Professor Pollak is at the head of the violin department of the Geneva (Switzerland) Conservatory of Music. The unique feature about him is the fact that although he is twenty-nine years old now, it was not until he was twenty-one years of age that he took up the study of the violin. Beginning his work on the instrument at this unusually advanced age, in four years Professor Pollak won the first prize at the Paris Conservatory, and in six years was made the head of the Geneva Conservatory, quite a record for six years' study. Professor Pollak will make his debut in London as soloist with the New London Symphony Orchestra, Landon Ronald, conductor. In the accompanying picture he is shown in the company of Francis Macmillen, the American violinist. They are great friends. The photograph was



PROF. ROBERT POLLAK AND FRANCIS MACMILLEN ROWING.

taken at Ebensee, on the Traunsee, Austria, where both were spending the summer, devoting their time to their musical work. Macmillen has just now returned to Berlin and later will open his European season with an orchestral concert at Brussels, October 27. He is to play the Goldmark and Ernst concertos. Macmillen seems in a fair way to concertize all over Europe this year. His success in the big centers was so marked last season that it has been the means of securing engagements for him in nearly every leading city on the Continent.

Macmillen's first Austrian concert is at Budapest, November 6. Following this, he will make his first appearance of the season in Vienna November 8. He will no doubt receive a very warm welcome there. The critics of Vienna (as was published last season) declared that Macmillen's success had not been equaled in fifteen years in the Austrian capital. The American violinist has been signally honored also by the St. Cecilia Society, of Rome, where he has been engaged as soloist for its symphony concert, December 15.

Lawson to Tour in Canada.

Franklin Lawson, the tenor, who has been coaching with Frank King Clark in Paris this summer, will make a short Canadian tour of six engagements, from October 25 to November 2, with Eva Mylott, contralto.

SEATTLE MUSICAL NEWS.

SEATTLE, Wash., October 5, 1909.

Fritz Kreisler, the noted Austrian violinist, will be the soloist at the December concert of the Seattle Symphony Orchestra.

A new soprano recently arrived in Seattle, and Herr Rosen, the well known violinist, wears a broad smile because of the advent of the new arrival in his home. The singer is about two weeks' old, and the little one is named Mary.

In a program containing songs by composers seldom heard in concert or recital, Wilhelm Heinrich, the tenor, was heard at the Unitarian Church, Monday evening, September 27. His program was made up of selections from Claude A. Debussy, Benjamin L. Whelpley, Mrs. Henry M. Rogers, Max Reger, Blair Fairchild, and Elizabeth Cheney.

The Saunderson School of Expression gave a recital Friday evening, October 1, in Hyatt Fowell's Hall.

Edmund J. Myer will reopen his studio in the Holyoke Block, September 27. He will be assisted by Ethel Myer, accompanist.

A faculty recital was given September 23 in Columbia College Hall by Louis Dimond and Max Donner. On the program were compositions by Dimond, for piano, and Donner, for violin, played by the composers. Mr. Dimond recently returned from New York to resume his position on the faculty, and Mr. Donner, violinist, has just been added to the faculty of Columbia College of Music.

Karl E. Tunberg will give a piano recital October 6, in Columbia College Hall. He also is a recent addition to the faculty of the college.

The American Music Society, represented by the Seattle Center, recently formed, presented two programs of music by American composers, September 25, at the Alaska-Yukon-Pacific Exposition Auditorium.

Mrs. E. J. Kent, of West Seattle, gave a musical afternoon, September 27, in honor of Jessica Gould, of Toronto. "A Rain of Flowers" and "Crossing the Bar," by J. S. Fearis; "I Love You Truly," "Just a Wearin' for You," and "Parting," by Carrie Jacobs Bond, and "Twas My Heart" and "Goodbye, Summer," by Agnes Lockhart Hughes and Frank Lynes, were the solos rendered by William Francis Hughes, tenor.

Clara Georgi Lazarus entertained visiting guests from New York last week with a musical evening at her home. Mrs. Lazarus delighted those present with an excellent program of vocal selections.

AGNES LOCKHART HUGHES.

Jomelli's Northwestern Tour.

Madame Jomelli opened her season at the Maine Festivals. For the remainder of the month she will be on a tour in the Northwest as follows: Pullman, Wash., October 18; Spokane, Wash., October 20; Seattle, Wash., October 22; Victoria, B. C., October 25; Vancouver, B. C., October 26; Tacoma, Wash., October 27; Portland, Ore., October 28.

Later, Jomelli makes a tour down the Pacific Coast, returning East for the midwinter season.

Madame Jomelli will sing at her first New York recital this season some songs by the Danish composer, Hakon Schmedes.

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A Specimen English Time Table.

Times of train departures for Beecham Orchestral tour, October 6 to October 30, through Great Britain, under the management of Thomas Quinlan, 318 Regent street W:

Oct. 6—Paddington (G. W.)	depart	11.30 a. m.	
Cardiff (G. W.)	arrive	2.22 p. m.	
Oct. 7—Cardiff (G. W.)	depart	8.40 a. m.	
Exeter (G. W.)	arrive	12.25 p. m.	
Oct. 8—Exeter (G. W.)	depart	10.44 a. m.	
Torquay (G. W.)	arrive	11.49 a. m.	
Oct. 9—Torquay (G. W.)	depart	7.08 a. m.	
Bournemouth (W.)			
(L. & S.W.)	arrive	1.00 p. m.	
Oct. 9—Bournemouth (C.)			
(L. & S.W.)	depart	7.11 p. m.	
Oct. 9—Southampton (W.)			
(L. & S.W.)	arrive	7.50 p. m.	
Oct. 11—Southampton (W.)			
(L. & S.W.)	depart	10.19 a. m.	
Reading (G. W.)	arrive	12.15 p. m.	
Oct. 12—Reading (G. W.)	depart	11.08 a. m.	
Bedford (L. & N.W.)	arrive	2.45 p. m.	
(via Oxford)			
Oct. 13—Bedford (L. & N.W.)	depart	7.20 a. m.	
Cheltenham (Mid.)	arrive	11.38 a. m.	
(via Birmingham)			
Oct. 14—Cheltenham (Mid.)	depart	9.06 a. m.	
Gt. Malvern (Mid.)	arrive	10.08 a. m.	
Oct. 15—Gt. Malvern (Mid.)	depart	9.18 a. m.	
Burton (L. & N.W.)	arrive	12.55 p. m.	
Oct. 16—Burton (N. S.)	depart	11.00 a. m.	
St. Helen's (L. & N.W.)	arrive	3.12 p. m.	
Oct. 16—St. Helen's (L. & N.W.)	depart	11.02 p. m.	
Liverpool	arrive	11.35 p. m.	
Oct. 17—Liverpool (Lime Street)	depart	2.00 p. m.	
Chester (L. & N.W.)	arrive	2.50 p. m.	
(Special Train)			
Oct. 18—Chester Concert			
Oct. 19—Chester (L. & N.W.)	depart	10.40 a. m.	
Wigan (L. & N.W.)	arrive	11.58 a. m.	
Oct. 20—Wigan (L. & N.W.)	depart	10.33 a. m.	
Lancaster (L. & N.W.)	arrive	11.25 a. m.	
Oct. 20—Lancaster (L. & N.W.)	depart	5.27 p. m.	
Bolton (L. & Y.)	arrive	6.37 p. m.	
Oct. 21—Bolton (L. & Y.)	depart	10.11 a. m.	
Kendal (L. & N.W.)	arrive	12.15 p. m.	
Oct. 22—Kendal (L. & N.W.)	depart	9.36 a. m.	
Barnsley (L. & Y.)	arrive	4.03 p. m.	
Oct. 23—Barnsley (Mid.)	depart	9.28 a. m.	
Harrogate (N. E.)	arrive	11.00 a. m.	

Note for auxiliary members of orchestra only. Leave Euston Saturday night, October 23, at 5:30 p. m., via Fleetwood.

Oct. 23—Harrogate (N.E.)	depart	6.00 p. m.	
Belfast	arrive	5.45 a. m.	
(via Leeds, L. & Y., and Fleetwood)			
Oct. 26—Belfast (G. N. I.)	depart	7.30 a. m.	
Dublin (G. N. I.)	arrive	10.30 a. m.	

Oct. 26—Dublin (North Wall)	depart	9.20 p. m.	
Preston (L. & N.W.)	arrive	6.05 a. m.	7.30 p. m.
(via Holyhead)			
Oct. 28—Preston (L. & N.W.)	depart	11.11 a. m.	
Hanley (N. S.)	arrive	2.35 p. m.	8 p. m.
Oct. 29—Hanley (N. S.)	depart	10.31 a. m.	
Euston (L. & N.W.)	arrive	2.10 p. m.	
Oct. 30—Euston (L. & N.W.)	depart	10.10 a. m.	
Cambridge (L. & N.W.)	arrive	1.20 p. m.	3 p. m.
Oct. 30—Cambridge (L. & N.W.)	depart	7.08 p. m.	
Euston (L. & N.W.)	arrive	9.50 p. m.	

Mr. Quinlan will not be responsible for tickets, or the cost of them, for any journeys not made in his arranged trains.

A large 45-foot brake van will be attached to trains conveying party for instruments and luggage.

Cora Eugenia Guild, Successful Soprano.

Cora Eugenia Guild, the soprano, is heard regularly by hundreds of people at the Old First Presbyterian Church, as soloist of the choir (William C. Carl's), winning admiration always because of the distinctness of her enunciation and the beauty and clearness of her voice. But she is making a reputation for herself as a concert singer as well, the audience at the exclusive National Arts Club recalling her at a concert not long ago, and out of town papers uniting in her praise. At a concert at Sault Ste. Marie, Ont., Canada, local papers had this to say:

Miss Guild's captivating voice attracted many admirers, and her many other excellent qualities gave her an enviable popularity in social circles.—The Sault Express.

Miss Guild was, of course, the singer around whom the chief interest of the evening centered. Much had been expected of her, but the highest anticipations of her audience were more than realized. She has a really magnificent voice of much power and sweetness, and all of her numbers were rendered with the grace and expression which characterize the finished artist. Her stage presence is perfectly charming, and we cannot recall the name of a singer who took such full possession of the hearts of her hearers as did Miss Guild. She responded to numerous enthusiastic encores, and after her most delightful singing of "The Swallows" she was called before the footlights and presented with beautiful flowers.—The Sault Express.

Miss Guild had the hearts of the audience from the moment she first appeared. She is possessed of a very pleasing soprano voice, over which she maintains good control. Especially did she do herself credit in the aria from "Samson and Delilah," for which her voice would seem peculiarly fitted. Her encores also were heartily enjoyed.—Sault Evening News.

Miss Guild has a lyric soprano voice, scintillant with the style and graces that go to make the thorough-going artist.—Evening News.

Arriola-Bron-Ormond Concert in Columbus.

Columbus (Ohio) musicians and music lovers are interesting themselves in a concert to be given in that city, at Memorial Hall, November 25, by Pepito Arriola, the youthful Spanish pianist; Jascha Bron, the Russian violinist, and Lilla Ormond, the American mezzo-soprano.



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MUSIC IN LAWRENCE.

LAWRENCE, Kan., October 7, 1909.

Kansas State University has opened with more than its usual enrollment which passes two thousand students a year. The "ever victorious" football team, champions of Missouri Valley last year, undoubtedly contribute to this total, while the musical festival, exhibition of paintings, and student opera are adding each year to the reputation of the School of Fine Arts. The fall concert course this year includes the following numbers: September 30, a song recital by Alice Myron; October 14, a piano recital by Harold Henry, a graduate of the school; November 4, a chamber music concert by a string quartet; November 23, a song recital by Frieda Langendorff.

The annual meeting of the music branch of the State Teachers' Association at Topeka October 28 and 29 will be of unusual interest from the wide range of topics discussed, and the many different sections of the State represented. The program is as follows: October 28, "The Function of the Teachers Institute," by Mrs. Chester Thomas, music supervisor at Waterville; "The Development of a Concert Course," by J. W. Bixel, director of the Ottawa Conservatory of Music; "School and College Orchestras," by R. H. Brown, director of the State Agricultural School Orchestra, and "Artistic Treatment of Indian Music," by Mrs. Frederick Crowe, of Lawrence. October 29, "School Music Problems," by R. G. McCutchan, musical director of the Baker University; "Good Music for the School Chorus," by Jennie Clark, music supervisor at Wichita; "State Examinations for Music Teachers," by H. E. Schultze, of Kansas City. The meetings will close with a lecture on the opera "Tannhäuser," by C. S. Skilton, chairman, assisted in illustrations by members of the music faculty of the State University.

The music faculty of the university has been unusually busy during the past summer. C. Edward Hubach, head of the voice department, was in Florence, Italy, with a party of pupils who studied with Madame Barrachia. Blanche Lyons, assistant to Mr. Hubach, spent the past year in New York where she studied with Oscar Saenger and George Sweet, singing before the Bronx Park Association and at the Kansas University reunion at the Waldorf; she also took a six weeks concert tour through the Provinces of Canada. Augusta Flinton, another voice teacher, is spending the year in Europe and will study in Florence. Of the piano department, Harriet Greissinger and Maude Cooke spent the summer in Berlin studying with

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"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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Lhévinne. Miss Cooke was invited by Anton Hekking, cellist, to accompany him in his concert before the International Dental Association. Two of the faculty stayed at home and composed music; Carl A. Preyer, head of the piano department, wrote a piano sonata in F minor, and Charles S. Skilton, dean of the school, a symphonic poem on an American subject. S.

Tecktonius Tour.

Leo Tecktonius, the pianist, arrived in New York last week from a successful Western tour, which was opened at Corliss, Wis. In that town the gifted artist played under the auspices of the Academy of the Holy Rosary. The next day, after a hurried trip, he gave a recital in Dubuque, Ia., and his playing so stirred the audience and the prominent musicians that he was immediately re-engaged for two concerts in December. Other recitals on the tour were given at the Auditorium, in Van Wert, Ohio; at Garrettsville, Ohio, under the auspices of the Dana Institute of Music; at Hiram College, and at Warren, Pa., in the Artists' Course of concerts. Two press criticisms (from Warren, where, by the way, Mr. Tecktonius has played at three previous concerts) follow:

The first concert of the Warren Conservatory of Music Artists' Course was well attended and every one was pleased with Mr. Tecktonius' work, as was clearly evidenced by the vociferous and prolonged applause. Mr. Tecktonius is a pianist who interests us by his personality—not to say he has technic and many other requisites, but after all it is the personality that stamps an artist's work with success. Many people have plenty of technic, but are failures just for lack of this element which Tecktonius possesses to a marked degree. The audience is held almost breathless as Tecktonius unfolds a master work clothed in wonderful technic, an individual and interesting interpretation and astonishing climaxes. He played a varied program and it was a relief from the ordinary program of the day which has been played to death. He was particularly interested in the new things and would like to hear them often. Tecktonius will be thrice welcomed again to Warren.—Warren Evening Mirror, September 28, 1909.

It was certainly an enthusiastic audience that left the Y. M. C. A. last night. Mr. Tecktonius surely was a pleasant host and his playing elicited the warmest praise from every quarter. He is a player of the heroic type; one with a strong individuality; a player who dares to make use of "that freedom of expression" which gives character and interest to a work. His playing abounds in surprises and he keeps the listener keyed to the highest pitch of attention with his wonderful speed, accent, color and masterful grasp of technical difficulties. He was perhaps at his best in the sonata of Beethoven and the Chopin number. The French group was interesting as novelties, and we admire a departure from the stereotyped program of Bach, group of Schumann, Chopin and a Liszt rhapsody No. 12 or 2. Such a program is all well and good, but has been worn almost threadbare. There are other good composers, so why not give them a hearing? We endorse Mr. Tecktonius in his idea of letting people hear some of these new writers.

The program given last evening follows:

Sonata, Op. 13.....Beethoven
Rhapsodie.....Brahms

Impromptu.....Chopin
Air de Ballet.....Korsecenko
Serenade.....Emil Liebling
Minuet.....Paderewski
Oiseaux Tristes.....Maurice Ravel
Chant du Ruiseau.....Lack
Arabesque.....Debussy
Tremolo Etude.....Gottschalk
Frühlingsglaube.....Schubert-Liszt
Echo de Vienne.....Emil Sauer
—Warren Evening Times.

Yolanda Mero's Endowments.

To be young, gifted and beautiful, means that one has been brought into the world with a trinity of endowments that can hardly fail to win glory of one kind or another. Yolanda Mero is one of these fortunate mortals; she is the young Hungarian pianist, whom the Wolfsohn Musical Bureau will bring to this country for a tour this season. Strangely enough, Mero's gifts were discovered by the critical Germans when she was only fifteen. She made her debut at that age in Dresden at a concert with the Dresden Philharmonic Orchestra. She won immediate success and this led to a tour of Germany with the same orchestra. One German author, Dr. Ferdinand Ertel, declared that Mero was the greatest pianist of Hungarian birth since the days of Franz Liszt. This is an extravagant statement, but the Germans are conservative, and, therefore, when they venture an opinion, the world usually regards it with respect.

Mero has been acclaimed as worthy to stand in the ranks with Carreño, Sauer, Rosenthal and Busoni, for it is said abroad that she belongs to the heroic school of players.

It is always interesting to trace the source of genius, particularly when that genius belongs to the fair sex. Yolanda Mero was born in Budapest in the year 1887. Her father was a musician, and it was from him that she received her first lessons at the age of five. Because of her pronounced gifts, a law of the Conservatory of Music at Budapest was relaxed in order that she might enter that institution. She was far under the age of admission when she was received there as a pupil of Augusta Rennemann. When Yolanda graduated from the conservatory, at fourteen, she captured several prizes. Indeed, her musical knowledge, as well as skill as a performer, became a subject for discussion in the musical circles of the city.

To Germany—that is the cry of all pianists in Europe, no matter in which country they are born and trained—the Germans know and know they know, and it is from them the great artist receives the encouragement that acts as a needed stimulus in the beginning of a career. Even

if criticism in German be adverse, it is constructive and not destructive criticism, and that is what every true artist craves. Yolanda Mero received at once the homage of the German critics, for she is a genius, and hence was not judged after the manner of men and women of mere talent. There is a vast difference between a talented pianist and a gifted one. Many young pianists are talented, but few are gifted.

Last winter, in London, and again in the spring and during the summer season, Yolanda Mero became one of the musical idols of the British metropolis. At one concert with the London Symphony Orchestra last March she played the unfamiliar concerto by Tchaikowsky, the one in G major, and also the Liszt concert in A major. It is only necessary here to reproduce one of many criticisms to show how the London reviews regarded her performances. This is from the London Globe:

Yolanda Mero could hardly have afforded greater proof of her ability as a pianist than at her orchestral concert at the Queen's Hall yesterday afternoon, when she accomplished what we have always regarded as the impossible feat of making Tchaikowsky's concerto in G interesting. That this concerto is neglected by pianists is hardly surprising, for, although it certainly affords them no lack of opportunities for displaying the brilliance of their execution, it is a tedious, long-winded work, with but little inspiration. With such fire and such authority did Miss Mero play the solo, however, and so admirable was the London Symphony Orchestra, under Emil Mlynarski, in the orchestral accompaniments, that the music seemed to grow with a life which it does not usually possess. Evidently Miss Mero is intent upon rehabilitating unpopular music, for, later in her program, she played Liszt's concerto in A, which again she succeeded in presenting in an unusually favorable light. Indeed, she proved herself throughout to be not only a brilliant executant, but also to be an artist of an unusually poetic temperament.

Mero will make her American debut at Carnegie Hall Wednesday evening, November 3, assisted by the Russian Symphony Orchestra. After this concert she will give two recitals at Mendelssohn Hall during the same month, and then make an extended tour of the country.

Fornia Studying with Victor Harris.

Rita Fornia, who is one of the most admired and successful sopranos at the Metropolitan Opera House, opened her tour of concerts Monday of this week at Lincoln, Neb. Before starting on her tour, Madame Fornia has been preparing her concert work by a season of study with Victor Harris.

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Bron's Struggles to Get an Education.

Like most musical prodigies, Jascha Bron, the young Russian violinist (who is to make a tour of this country this season under the management of R. E. Johnston), had to struggle hard to get his education. The lad was born at Kief, August 20, 1894. His father was the proprietor of a factory, but when Jascha was eight, a fire reduced the family to extreme poverty. The Brons, however, were cultivated people, and they had friends among men of influence. One of these, Professor Heck, of the Royal Conservatory of Russia, came often as a visitor to the home of the Brons. The father was much interested in wind instruments, and as the oboe was Heck's specialty, he found a congenial atmosphere during his visits. In the course of time, the musical gifts of the small Jascha attracted notice, and before long the little fellow was permitted to attend the rehearsals of the Kief Symphony Orchestra, when Hugo Volk was the concertmeister. As soon as Jascha received his first violin he played without effort all he heard in the way of simple melodies. He studied for a short time with Volk, and then he went to Berlin, where he continued his studies with Michel Sigard.

There is no need to rehearse here the hard struggles Jascha and his parents had to surmount in order that he should be thoroughly trained. After various setbacks, because they were too poor to pay for their son's tuition, the Brons were advised to get into communication with Hubay, in Budapest. While in Vienna, Joachim heard Jascha, and he declared he would have taken the boy as a free pupil, if he had been a younger man, in other words, the great master of the violin declared himself too old to undertake the work of training another prodigy. But Joachim's opinion about the talents of Jascha had its effect, no doubt. The Brons finally arrived in Budapest, and when Jeno Hubay heard the boy it was not long before he was studying hard at the Royal Conservatory in that city. Hubay continued to take a deep interest in his gifted Russian pupil, and later, as has been published, Jascha Bron studied in Brussels with Ysaye and Albert Zimmer.

Jascha Bron will sail for this country, on the steamer Carmania, October 26. He will give a farewell recital in London two days before. Mr. Johnston has Bron booked for many concerts, including the Rubinstein Club at the Waldorf-Astoria, the recital in Brooklyn, with Madame Nordica; a concert in Baltimore in the Peabody series, and many other dates that have been published during the past six weeks.

Francis Rogers with Sembrich.

Francis Rogers has returned, after five months of professional work, study and recreation in Europe. He is now in New York preparing his winter programs with

Isidore Luckatone, with whom he has worked continually for the past ten years. Mr. Rogers wishes herewith to contradict certain recent erroneous statements which have placed elsewhere credit due Mr. Luckstone.

Mr. Rogers' tour with Madame Sembrich opens in Poughkeepsie, October 18, and will last well into the spring. They will, in the course of the tour, sing in practically all the large cities of the United States.

Madame Pardon's Credentials.

Amelia Pardon, the celebrated Belgian pianist and pedagogue, now in this country in charge of the piano department at Ovide Musin's Virtuoso School of Music, at 7 East Forty-fifth street, holds credentials from some of the famous masters of her country. She was for a time a professor at the Brussels Conservatory of Music, and the director there, the late F. A. Gevaert, highly recommended her before his death. Jean Block, musical director of the Royal Conservatory, of Antwerp, is another who endorses Madame Pardon. Emile Wambach, another leading musician and leader, has added his tribute to that of other countrymen.

The following letters testify to Madame Pardon's qualifications as teacher:

Mlle. Pardon has shown excellent qualities and much ability as a teacher of her art, and has been appointed a professor of one of our piano classes. Whatever position she has been called to, has been filled to my complete satisfaction. F. A. GEVAERT, Late Director of the Brussels Conservatory of Music.

The undersigned is pleased to state that Mlle. Pardon possesses exceptional talent to train pupils. Each year her pupils presented to the Belgium Musical College diplomas of the highest distinction. JEAN BLOCK, Musical Director of the Royal Conservatory of Antwerp, and President of the Musical College of Belgium.

Since the installation of the Belgium Musical College, Amelia Pardon, laureate of the Royal Conservatory of Brussels, a pianist of high artistic talent and a professional teacher of the first class, has sent us many pupils who have merited the diplomas they have won. Her pupils have shown great ability and careful training and the success they have attained reflects much credit upon the thorough instruction of their teacher. EMILE WAMBACH, Member of the Antwerp, Belgium, Musical College; Inspector of the Musical Enseignement of Belgium; Professor of Orchestra of the Royal Conservatory and Master of the Cathedral Chapel.

Nordica's Only New York Recital.

Madame Nordica will give her only New York recital this season, at Carnegie Hall, November 11. The prima donna is now making a tour of the Middle West. She will be back in the East for the opening of the New Boston Opera House, Monday evening, November 8.

The Carlsruhe Opera opened its portals this season with a performance of "Tiefland."

DUBUQUE MUSICAL CHRONICLE.

Dubuque, Ia., October 4, 1909.

The Dubuque Choral Club held its first rehearsal October 4, at the Heustis studios. Father Alpheus Dress has been selected musical director and great things are hoped and promised for the season.

May Jordan has returned after a summer course in Boston, and she is now arranging for the direction of a male chorus.

Genevieve Williams, soprano, has returned from Oregon, where she spent half a year. She is now soprano soloist at the Lyric.

Olive Wheat, soprano, has accepted the position of director of music at Epworth Seminary, in Oklahoma City.

Jean Briggs, violinist, has accepted the position of teacher of violin at the Buena Vista College, at Storm Lake, Ia.

Cady Kenney, pianist, is to appear for the Sherman Circle at the Heustis studios, with the assistance of Maud Marshall, soprano, Tuesday evening, October 5.

Miss Paine and Mr. Williams were the soloists at the St. Luke's Church entertainment.

Alfred Manger, violinist, appeared in concert with Bruno Steindel at Charles City, Ia., last Thursday evening.

The Friday Musical Club holds its first meeting this month at the Heustis studios. A fine program has been arranged for this year's work.

At the First Congregational Church Thursday evening, September 30, two young ladies were graduated from the Schroeder Violin Conservatory—Blanche Swift Mullany and Florence Hope Seippel. Both have often been heard in recital and concert in Dubuque. The young ladies were assisted by Miss Marshall, soprano; Rosalyn Schrup and Mrs. Schroeder, violinists; Loretta Ernsdorff, Ada Campbell and Mrs. Seippel, accompanists, and Florence Lally, organist. BERTHA LINCOLN HEUSTIS.

The Gura Summer Opera will resume its sessions in Berlin next summer.

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Pacific Coast and Northwest,
Nov. 28 to Dec. 10
San Francisco, Week of Dec. 12
Los Angeles, Dec. 26 to Jan. 8
East and Middle West
Jan. 15 to May 1

ELEANOR McLELLAN, TEACHER OF SINGERS.

American women have done their share to advance the cause of higher education in the world. Their influence has been equally potent in society of two hemispheres, and as leaders in works of philanthropy they stand in the first ranks with women of other nationalities. When it comes to art, American women again show that they have taste, discrimination and energy which is creating (if it has not already done so) an artistic atmosphere in the principal cities of the country. The beautiful voices of American singers, particularly the women, have been universally recognized, and lastly and most important in the discussion of lyric art, the work that American vocal teachers are doing has attracted notice on both sides of the Atlantic. There are, however, not many great vocal teachers of either sex, and the reason that their number is limited is due, not so much to intention (for all wish to win success), as to lack of training and lack of intelligence.

Among the very few women vocal teachers in this country, or Europe, for that matter, to whom the magic word "successful" may truthfully be applied, the name of Eleanor McLellan stands pre-eminent. "By their fruits ye shall know them." No teacher can claim an honest success unless he or she has produced pupils. All excuses and reasons advanced for the failure to educate singers after a teacher has been established five or more years will no longer be accepted by thinking men and women. The vocal teacher who fails to bring forth singers is either incompetent or lacks character, and that is the plain English of it.

Now, some reader may ask—What are Eleanor McLellan's qualifications? Why has she presented to the world artists whose names have been widely heralded on the concert stage, while other teachers longer in the ranks have not, as a fact, developed one singer whose reputation extends beyond the local field?

Miss McLellan has been teaching about ten years. When she began her work she was not only a fine singer herself, but a thoroughly trained musician and linguist, and well educated in the other branches, which constitute the training of a girl of good birth. A man who knows Eleanor McLellan and her family declares that no one ever went out in the world better equipped for a career than Miss McLellan. The daughter of a Maine father (a naval officer) and a Maryland mother, with a strain of sturdy Scotch from the paternal side, reared in a home where righteousness went hand in hand with a love for the beautiful, it is no wonder that she should amount to something. The study of music began at seven. The modern languages were all studied in childhood, and this accounts for the purity of Miss McLellan's French, German and Italian.

It is well known that she studied singing with leading teachers, both in this country and Europe, but it may surprise some to hear that Miss McLellan's piano masters included Xaver Scharwenka and Emmanuel Wad. She studied harmony with the late Charles Allen, who was for years one of the first violinists of the Boston

Symphony Orchestra, and who later became a member of the Peabody Conservatory of Music in Baltimore.

Beginning her work with a few pupils just a decade ago, Miss McLellan gives about ninety half hour lessons a week now at her handsome studio in the Atelier Building, at 33 West Sixty-seventh street. Miss McLellan confines her work to tone production and oratorio and concert repertory. Many pupils who are singing in opera have had their voices placed by her, but when it comes to singers studying for concert and oratorio, Miss McLellan takes them from the beginning and keeps them



ELEANOR McLELLAN.

for her pupils until they are ready for their debuts. She is especially devoted to German lieder, and in spite of her name, which is far from Teutonic, she has had great success in teaching her pupils German diction, and providing them with the most convincing interpretations of the art songs of Schubert, Schumann, Franz, Mendelssohn, and moderns like Richard Strauss and Max Reger.

The bugbear about method—vocal method—about which so many singing masters are disturbed, rarely enters into discussion at the McLellan studio. In speaking of this with the writer, Miss McLellan said: "No doubt we must think about the physiological side of singing, but the further we get away from it during the lesson hour the better for the progress of the pupil. I believe in the old method, or so called method, of bel canto, but along with this we must take into account modern music, which requires something more of a singer than a fluent delivery of florid operatic arias. The voice must be trained naturally; there must never be any forcing. Above all, the

registers must be blended and there must be no effort to sing high any more than to sing low or in the middle register. Then, the matter of diction and enunciation must be considered, but not as a thing apart from the vocal side. I teach these branches together. My pupils get the purity of diction along with the correct tone production. One helps the other. Words come more easily to the singer whose voice is properly placed."

"Yes, I have had many applications this autumn, far more than I could arrange to take. I send the operatic people to a master for action, while I retain those who desire to sing in concert and oratorio, provided, of course, they have the voice and intelligence for such work. I have some pupils with me now who will do as well a few years hence, if not better, than some of my pupils who are famous today."

Miss McLellan returned from her trip to Europe recently. While abroad this year she "coached" with Mrs.

Arthur Nikisch. One of Eleanor McLellan's most celebrated pupils, speaking of her skill, paid her this tribute: "The reason we get so much from Miss McLellan is because she never stops work. Artistically and intellectually she seems to us a veritable giantess of strength and encouragement. She is not one of those self-satisfied teachers who thinks she 'knows enough.' She is always studying and thinking and striving to learn something new or something more of her art. Thus, we receive not only the lessons we pay for, but much more that could never be liquidated on a dollar and cents basis. Then think, too, that this incomparable teacher is a woman who has not yet reached her prime, if we judge age by the calendar."

Seifert's Farewell to Montreal.

C. E. Seifert, who founded the Montreal Conservatory of Music in 1893, has severed his connection with that institution and taken up his abode in Brooklyn, with a studio at 907 St. Mark's avenue.

Before leaving Montreal, Mr. Seifert issued the following farewell to his patrons:

On the occasion of my departure for New York, where I shall spend the rest of my days, and before retiring from musical life in Montreal, I wish to thank most sincerely all my kind patrons, past and present, for their co-operation in my endeavor to promote the advance in musical art in this city.

"Ars longa, vita brevis" and the road to Parnassus is long and rough; neither can we arrive there by any short cut, in spite of the protestations of musical adventurers.

During my sixteen years' residence in Montreal, as teacher and director of the Montreal Conservatory of Music, which I founded in 1893, I have, I trust, striven to cultivate a genuine love for the noblest of arts, and I venture to think that, in a few cases, I have succeeded. In the others, it may be the seed I have sown may at some future time blossom into an art flower. I hope so.

I desire also to thank the public for their patronage of the sixty-six concerts I have given in the city and suburbs in connection with my institution, and I like to feel that their continued interest has been a mark of appreciation.

Several of my pupils are doing me the compliment of following me to New York to finish their studies with me, and I may say that I appreciate this very sincerely.

Frau von Mildenburg, the Vienna opera singer, who had announced her intention of going over to the dramatic stage, has not been able to obtain a complete release from the Vienna Royal Opera. She will have to make operatic appearances at that institution in the spring and fall during the remaining period of her contract.

DR. WÜLLNER'S STOCKHOLM TRIUMPH.

STOCKHOLM, September 20, 1909.

Christine Nilsson, Countess di Casa Miranda, is still in Stockholm, visiting the exhibition.

At the Royal Opera House we had "The Huguenots." The last act was not given. I don't know why. The opera ended, therefore, with the fourth act, when Raoul, making his escape from Valentine, through the window, was hit by a shot and fell down dead. Mrs. Lyckseth-Schjerøem was a very good Valentine, though her diction is not flawless. She is a Norwegian, and has, therefore, many linguistic difficulties to overcome. But her voice is a very pleasant one, especially in the upper register. Among the other artists, the Queen of Mrs. Oscar, and the Marcel of Mr. Svedelius were noticeable.

In 1842 the first representation of "The Huguenots" in Sweden took place. The Urbain of that early date, Mlle. Fundin, is still living at Stockholm. The old lady is in her ninetieth year. She often relates many interesting episodes from her fellowship with the immortal Jenny Lind at the Stockholm Opera.

Fritz Kreisler opened the concert season on Thursday evening at the Musical Academy. Last winter he formed the first acquaintance with musical Stockholm, and became a great favorite here. So he met this time with a large audience, which, during the whole evening, listened with unbroken interest to the varied program, consisting of numbers by Weber, Bruch, Chaminade, Martini, Boccherini and Couperin. Kreisler is so well known in America that it is unnecessary to describe his fine art. I need only say that he was obliged to give several numbers as encores.

A second concert of Kreisler on Sunday evening showed the same results as the first: A fine program, extraordinary playing, enthusiastic applause and a full house.

Haddon Squire played the accompaniments at the Kreisler concerts and distinguished himself as a pianist of high rank.

I had never before been present at a concert of Dr. Ludwig Wüllner, who sang at the Academy of Music, September 18. The stories of the singer's lack of voice had

preceded him here, so it was with unusual interest that I took my place and saw the tall shape of Dr. Wüllner advance toward the concert tribune and commence with "Meine Lieder, meine Sangi," by Weber; then come "Der Doppelgänger," by Schubert, and "Umsonst," by Franz Wüllner, the singer's father. A long storm of applause rang through the hall. Thus the reserve of the listeners was broken and the audience surrendered itself therefore for the whole evening. Never was an artist so heartily applauded here as Dr. Wüllner. I dare also say that never was an artist more worthy of the applause than he. Even the most enthusiastic admirer of the singer must confess that his voice is not the best one in the world, but to treat a voice in such a way and with that combine an excellent diction, an exquisite mimicry, and such an enthusiasm for the work as Dr. Wüllner exhibits, that is really great art! He is indeed a king of ballad singers. The music studying young men and women profit immeasurably by listening to such an artist as Dr. Wüllner. A cycle of Strauss' songs ended the program, after which the singer sang several encores, among them "Erking," by Schubert.

Some critics of this town say, acknowledging the great merits of Dr. Wüllner: "We can not wholly agree that Dr. Wüllner is at his best in the 'Erking'; he sings it more with his dramatic expression than with his voice." I must object to this opinion. If the beauties of more or less dramatic songs are to touch the heart of the listeners, then the songs must not be delivered only with a good voice. Beauty of tone, without expression, may be compared to a flower without perfume, or an antique statue. Both things are handsome to look upon, but no more. A singer should put his soul into a song; he must give himself wholly to his task, otherwise he is not in contact with his public. Nobody can be uninfluenced by the art of Dr. Wüllner, who always renders his songs with the utmost sensitiveness as they come from his own warm heart.

I cannot end this Wüllner review without paying some compliments to Coenraad V. Bos, the accompanist of Dr. Wüllner. The two artists complete each other wholly. Such a delicate and yet fiery accompaniment is rarely heard. Mr. Bos had also to bow several times by way of encore.

Arvid Odinn, court singer and first tenor of the Royal Opera, at Stockholm, was married at an age of fifty-nine.

He is still in full artistic activity, singing all the leading parts. He has done so since 1873, when he made his debut here. L. UPLING.

MUSIC IN THE CRESCENT CITY.

NEW ORLEANS, October 8, 1909.

The Newcomb Conservatory of Music, which has just been added to the Newcomb College, will open its doors very soon. Leon Ryder Maxwell is already here, and Giuseppe Ferrata is expected within the next few days. These two gentlemen will be at the head of this new institution, which is filling a want long felt. The faculty will be composed of nothing but the best instructors, many of whom will be selected among our local artists. Professor Ferrata comes very highly recommended. He is a pupil of Liszt and Sgambati, and other celebrated pianists. At the age of fourteen he won the scholarship at the Royal Academy of Music, as well as prizes for composition in the competitions held in New York, Bologna, Rome, Palermo, Milan. He will hold the chair of piano and theory. Mr. Maxwell, who will have charge of the voice and composition departments, also comes with fine credentials. He is a pupil of Charles A. White, Ludwig Hess, Isidore Braggiotti, M. Dubulle, Leo R. Lewis and Anton Beer-Walbrunn. There will be full courses for those who wish to specialize in music. One of the important requisites for enrollment is that all applicants must be not less than sixteen years of age and have a preparation for a four year high school course. Concerts and recitals will be given from time to time by members of the faculty and by other musicians. Certificates will be granted only to "regular" students who have pursued the prescribed course of study.

Ferdinand Dunkley's last recital crowded St. Paul's Church. The entire program was devoted to Wagner.

Ruth M. Harrison has resigned from the directorship of the Cercle Harmonique. Her successor has not yet been appointed. Miss Harrison will devote herself to teaching.

The opening of the French Opera promises to be a gala event. The date has been arranged about the time of President Taft's visit to this city. The offering will be "La Juive," with Escalais as Eleazar. The personnel of the company has not yet been announced in full.

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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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LEIPSIK, September 30, 1909.

The Leipzig Conservatory resumes its instruction tomorrow with a large new registration of Americans, and the usual very large number of Russians. England and her colonies remain steady patrons of the institution. Of those who are attracted here, there is a very large American contingent for Robert Teichmüller, whose acquaintance in the United States has been considerable for a decade. As to his influence in Europe for Europeans, few people have any idea of the calls he has to head the piano teaching in famous conservatories. But he continues his allegiance to Leipzig and he has already grown to be a wealthy man through his work here. He is in unusual demand by gifted Russians. Many of the young Russian contingent are also calling for Carl Wendling, who is just celebrating the quarter of a century as instructor at the institution. Hans Sitt came to the faculty the same year, and he is celebrating the anniversary, too. His name is kept strongly before the public, not alone through his many pupils of the quarter of a century, but he has a voluminous output of useful teaching compositions for violin, and these are known and used over the wide world. Besides his work as instructor of violin and his membership as one of the Conservatory Study Council, he has charge of the orchestral classes, the reading of orchestral scores and the class in conducting. Four of the young men of his conducting classes have been engaged in German opera houses within two years. A favorable sign is noted in that good American talent has begun recognizing the distinguished organ virtuoso and general Bach-Reger authority, Karl Straube. The sturdy New York musician, Clarence Dickinson, late of Chicago, was one

of the first Americans to "find" Straube, and he has been sending pupils here for some years. Practically every young American composition student has now heard of Max Reger's presence at the conservatory as a teacher of composition. Reger's position there, far from being only a nominal one, is a thoroughly live one, and any one who doubts can be promptly convinced by hearing a program of the Reger pupils' compositions. There are no laggards in his class. He is an incessant worker, and he has no patience with a student who doesn't want to work. It will be recalled that last year he resigned the distinguished post as conductor of the Leipzig University "St. Paul" Verein, because the students didn't take kindly enough to the Brahms he was feeding them. If they didn't wish to sing serious music he didn't wish to waste time with them. The conservatory work, in theory and composition, is still strongly augmented by Gustav Schreck and Stephan Krehl, both of whom have turned out strong compositions in absolute music, and are industrious, practical and helpful instructors. Going through the entire conservatory, it will be found that there has been no time in its existence when the work accomplished has been of a relatively higher standard.

The City Opera has been presenting Wagner's "Nibelung" cycle, each time skipping two evenings for performances of "Madam Butterfly," "Cavalleria Rusticana," "Hänsel und Gretel," the four Dvorák dances as ballets, the "Nibelung" drama of "The Horned Siegfried," and "Siegfried's Death," also various operettas and dramatic works. Albin's romantic operetta, "Die Barfussstänzerin," has been occasionally promoted from the old to the new theater, and it is running strongly in alternation with "The Merry Widow," "The Dollar Princess," "Walzertraum," and "Zigeunerbaron."

The Saturday motet service of the Thomaner Chor, September 25, included Liszt's organ variations on a basso continuo from Bach's cantata, "Weinen, Klagen, Sorgen, Zagen," also Bach's motet, "Gib dich zufrieden," and the Kyrie and Gloria from Liszt's mass for chorus and organ. The Sunday music was Bach's cantata, "Gott der Herr ist Sonn und Schild," for solo, chorus, orchestra and organ.

Alvin Kranich, who occasionally wrote for THE MUSICAL COURIER from Leipzig a decade ago, is continually busy with his American orchestral rhapsodies. The second of these was given at Bad Elster, under his direction in September, and next year two programs by the

Bad Elster Orchestra will probably be devoted to his works.

Prof. Julius Klengel, distinguished cello virtuoso and teacher, has just celebrated the fiftieth anniversary of his birth. Delegations of his pupils and friends from the conservatory and Gewandhaus took note of the occasion and gave him a rousing time.

It is reported that Hugo Kaun's second symphony, in manuscript, will be played this season by the Chicago Orchestra, under Stock; by Panzner, at Düsseldorf; Raabe, at Weimar; Langs, at Hagen, in Westphalia, and by Wendel, at Bremen. A number of Kaun's larger works are published by Rahter and others in Leipzig.

Mrs. Carl Alves has registered a large class of good voices and applications are still coming. A number of her pupils will come into the concert field during the season. Marie Heisler, of New York, and Mrs. Alves' daughter, Elsa Alves, are among these.

Agnes Kanter is beginning her new class in normal music training under favorable circumstances. Not only young pianists, but a number of the violinists of the colony have recognized the help that is to be had from Mrs. Kanter, and have taken up the regular work of the class.

Members of the Leipzig Musiker Verein, comprising the members of Winderstein's Philharmonic Orchestra, have been issuing protest resolutions against the coming of the Blüthner Orchestra from Berlin for six concerts. They think they see competition endangering the Winderstein business. It seems not to have occurred to them that in bringing the visiting orchestra the city is trying to outgrow its musical old clothes. The competition should have a wholesome influence on every hand.

EUGENE E. SIMPSON.

Anderson Urged to Extend Season.

Although it has but recently been announced that Madame Anderson would appear in America from February 10 to May 15, her time is being so eagerly sought that it is now almost positive that she will have to prolong her stay in the United States. The time originally planned would admit of about fifty appearances. Madame Anderson has, therefore, been prevailed upon to begin her tour in January and to extend same until June 1, at which time she will return to Europe.

Heinrich Morwitz, aged seventy-two, director of the Morwitz Opera in Berlin, died in that city a week ago.

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Norelli in Seattle and Portland.

Madame Norelli, as the star of the International Opera Company, now tour in the Far West, has added more triumphs to her record during the past month. After California and Oregon, the company, with Norelli, went into the State of Washington, and at Seattle large and enthusiastic audiences at Moore's Theater greeted the beautiful prima donna. Her Lucia captured the critics as well as the music lovers. Her impersonation amounts to something more than a few high and brilliant tones. She puts life and beauty in the part of the unhappy heroine, and, of course, sings the music with flawless technic and pure intonation. Here is an opinion from the Seattle Intelligencer:

"Lucia," as presented at The Moore last night by the International Company, was made memorable in the musical annals of this city by the superb singing of Norelli, the Swedish soprano. In the light of her performance, the rest of the opera seemed like an accompaniment to this very beautiful voice. An actress as well as a singer, Madame Norelli put into the part of the unhappy bride of Lammermoor a dramatic intensity which thrilled the audience to the point of enthusiastic "bravas" from all parts of the house. In the mad scene especially was Norelli great, when, singing with the flute obligato she rose triumphantly to E flat in altissimo, and in her entire presentation of the heroine of Scott's tragic story and Donizetti's tuneful music she was tremendously effective.

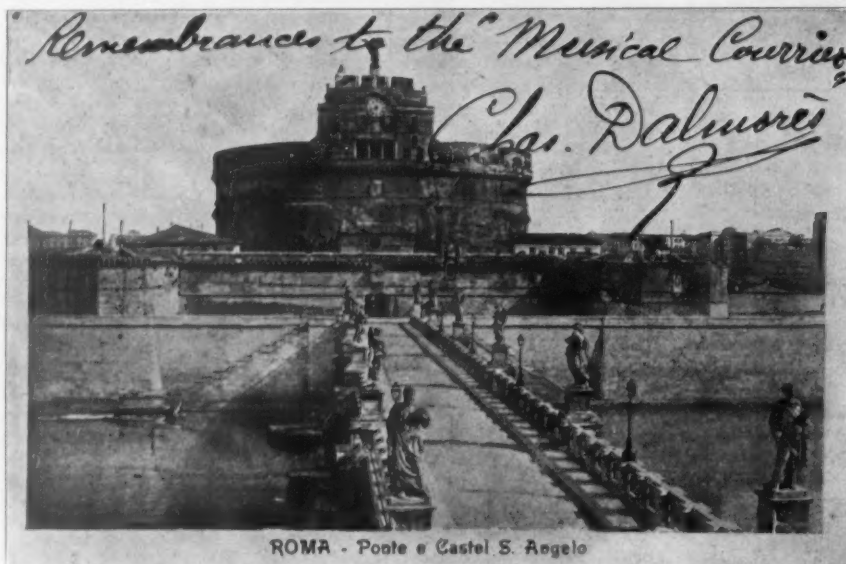
The following is from the Portland Oregonian:

Not only is Norelli's Lucia, as she portrayed it at the Bungalow last night, the most dramatic presentation of the character Portland has had, but it is by long odds the most human, womanly and convincing. Save for a few trifling defects of stage technic and some mannerisms, due no doubt to an overwhelming self-consciousness in the presence of her own people, her portrayal may reasonably be regarded as well-nigh perfection. Were it perfection this diva would have nothing further to strive for, and this she admits she has.

Volpe Symphony Concerts.

Sunday music will be a factor in New York this season. The Volpe Symphony Orchestra is to give four

Sunday afternoon concerts at Carnegie Hall December 5, January 9, February 6 and March 13. The soloists announced in the new prospectus are: Blanche Arral, soprano; Louise Kirkby-Lunn, contralto; Tina Lerner, pianist, and Maximilian Plizer, violinist. Pupils may again secure tickets at special rates through Charlotte Babcock at 814 Carnegie Hall. Those acquainted with Mr. Volpe understand fully that he will have most interesting and attractive programs. This is the sixth season of the Volpe Symphony Orchestra. Many persons prominent in the social as well as musical world are among the subscribers and the list of these influential persons will be greater this year than before.



ROMA - Ponte di Castel S. Angelo

Dalmore's Sends Greetings.

The above postal card was received from Charles Dalmore, who is spending the short balance of his vacation season in Italy. He is to rejoin the Manhattan Opera for the beginning of its season.

Kreisler to Play One of His Own Compositions.

Fritz Kreisler will play one of his own compositions at his first recital of this season at Carnegie Hall, Saturday afternoon, October 23. The work is entitled "Tambourin Chinois," and will occupy a place on the program between pieces by Debussy and Saint-Saëns. Numbers by the old masters to be played at this recital will include an andantino by Martini, which, by the way, Kreisler found while examining some old manuscripts in Germany.

Johnston Artists at Rubinstein Concerts.

William R. Chapman, the musical director of the Rubinstein Club of New York, has closed with R. E. Johnston for a number of leading artists to appear at the Rubinstein concerts at the Waldorf-Astoria this season. The afternoon musicales and the artists announced to participate in the programs are as follows: Saturday afternoon, November 13, Jascha Bron, Russian violinist; Saturday afternoon, December 14, Charlotte Maconda, American coloratura soprano; Saturday afternoon, January 8, 1910, Gertrude Peppercorn, English pianist; Saturday afternoon, February 12, Liza Lehmann, English composer, with her assisting vocal quartet. The regular series of evening concerts in the large ballroom will be given Tuesday evening, December 14; Tuesday evening, February 8, and Tuesday evening, April 12. Lilla Ormond will be the soloist at the first; Madame Jomelli at the second, and Madame Langendorff at the third.

It is commonly said that music is the language of the emotions, and the phrase expresses one of those half truths which humanity delights to hug. Emotion is the inspirer of the motive power of music, but without the machinery of the intellect it is as ineffective as a boiler without an engine. There must be the controlling and directing agent, without which music is as sounding brass and tinkling cymbal.—"Lancelot," in the London Referee.

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William Nelson Burritt, the well known voice specialist and teacher of repertory, now enters upon his fifth season in New York since returning from his residence in Paris. He will occupy new, commodious and attractive studios at 35 East Thirty-second street, near Madison avenue, a location second to none in New York, and in close proximity to the subway station, near all prominent surface lines of transportation and within two blocks of the Waldorf-Astoria Hotel. Since establishing himself in Carnegie Hall four seasons ago, Mr. Burritt has been constantly on the lookout for space in which to model a studio after his own ideas, that would enable him to carry on successfully the larger work his plan of teaching involves.

Mr. Burritt is known as a voice specialist, a voice builder of unusual ability. This prominence has been gained by his success, numbering as he does among his students many professional singers of note on the operatic, oratorio and concert stage and prominent successful teachers throughout the United States. The years of important preparation with him laid the splendid foundation which enabled them to make their way to the top. First and foremost Mr. Burritt insists that his students shall be musicians; they must be good readers, and know thoroughly the ground they cover. On this thoroughness of preparation his students can follow to advantage professional development in any country. His new studios will enable him to establish sight reading classes, under an able master, dic-

tion classes in English, German, French and Italian, and enough physical culture training to assure the singer an attractive stage presence. These essentials, with the conscientious training of Mr. Burritt, fit students to make the best use of time and money throughout their future careers. One of the important features of the Burritt system has been the class nights, when talks and lectures by Mr. Burritt help to round out a general information along all lines of vocal study. The students are expected to sing when called upon, demonstrating from week to week the growth and improvement in their work. To these evening friends of the studio are invited and an interested good-sized audience is always in attendance.

Mr. Burritt's new studios will seat five hundred people; having a ceiling thirty-five feet above the floor insures splendid ventilation, while the spaciousness bespeaks comfort. With these many advantages the ambitious student has ample opportunity for perfecting himself in stage technique, while yet in studio environment. Mr. Burritt's exhaustive study in all parts of the world gives him the authority of knowledge. His success as a teacher of oratorio is established, his acquaintance with the song literature of all nations and his linguistic ability enable him to give his pupils beautiful authoritative interpretation and style.

The Burritts in their life and travels abroad have accumulated many artistic pieces and rare bric-a-brac which lend life and warmth of color to their handsome new studios. Such studios are a decided acquisition, inasmuch as the usual vocal workshop must by necessity be crowded in the congested music studio building, where confusion of sounds is most distracting both to teacher and student. Eternal vigilance and earnestness of purpose permeates the atmosphere of the Burritt studios. To sum up, it may be said that the objective point of Mr. Burritt's work is to establish a means of thorough foundation for American students, perfection in tone production, in sight reading, in ear training, enunciation and in pure diction. The student is thus prepared to specialize in any chosen direction, being equipped with knowledge and understanding.

Many ambitious students seek study in Europe too soon, only to learn after years of loss of time and money that the vital points in foundation work have been altogether

neglected. They have never learned the "how and why," so discouragement and failure often follow. Mr. Burritt claims that if the necessary preparatory work is done, time and money are saved, and the goal of success is reached quickly.

In glancing over the photographs of many well known singers and artists in Mr. Burritt's studio it is interesting to note the expressions of gratitude and appreciation which prompted their signing. Among them is a beautiful photo of Mrs. Nettie Fuller Snyder, soprano, upon which she wrote: "To my dear Mr. Burritt, my first teacher, and the man that gave me all my encouragement and taught me how to sing." Another of Minnie Saltzmann Stevens, whose preparatory study with Mr. Burritt covered a period of seven years and who last season made her debut at Covent Garden, London, as Brunnhilde and was said to be "de Reszke's best pupil," autographed her photo to Mr. Burritt as follows: "To my esteemed maestro, with sincere appreciation and good will." Among others who did their good technical work with this worthy master and whose photographs were seen were George Hamlin, America's famous tenor; Glenn Hall, whose reputation is universal and who will this season be heard with the Metropolitan artists; James Stephens Martin, of Pittsburgh; Gustave Holmquist, Chicago, basso; Dr. Bond Stow, baritone; Dr. Charles Koenig, the noted throat specialist of Paris, France; M. Dumartheray, the distinguished teacher of French diction in Paris, France; Clifford Cairns, New York, basso; Royal Dadmun, baritone; Walter R. Bogert, baritone; Robert Boise Carson, tenor; Jetta Campbell Stanley, soprano; Katherine Little, soprano; Edna M. Trego, soprano; Mrs. E. L. Krum, soprano; Agnes Thompson, soprano; Oscar Kirkham, baritone; William D. Thompson, tenor; George Nelson Holt, baritone; Mary Stanford, soprano; Mrs. Sanger Steel, Chicago, soprano; John Loring Cook, tenor; Alfred Rogers Barrington; Ada Saecker (Saverni), leading contralto at Colmar Opera House, Germany; Mrs. Dr. Rahe, soprano; Helen Waldo, contralto, and many others from all over the United States.

Hermann Ritter, inventor of the viola alto, celebrated his sixtieth birthday not long ago.

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BALTIMORE'S BIG OPERA GUARANTEE.

BALTIMORE, Md., October 9, 1909.

Bernhard Ulrich, the energetic, efficient and successful manager of the Lyric, announces that the full amount of the \$100,000 guarantee fund is now in sight, and that Baltimore will enjoy twenty performances of grand opera by the forces from the Metropolitan Opera House, New York. Inasmuch as the twenty performances of opera contemplate the expenditure of approximately \$150,000 by dwellers here and those who may come from Washington and other nearby cities, it may be well to call upon all lovers of music to be loyal to those performances to be given during the season by the organizations which have afforded us such unqualified pleasure and profit in the past; for it may reasonably well be feared that they may all suffer from decreased patronage by reason of such an unprecedented feast of opera in its best form. May this fear pass unrealized.

N. Edward Heimendahl, genial and helpful friend, and one of Baltimore's most talented musicians, is taking a rest this fall from active duties because of a recrudescence of a malady, the direct result of an injury he sustained last year. He is one of that class of men possessing an abundant store of valuable information, which he is ever ready to impart to others; a congenial companion, useful citizen and successful pedagogue, who will be greatly missed during the period of his retirement from active life. His host of admirers hope for his speedy return to the arena where his abilities are fully known and appreciated.

C. Bertram Peacock, baritone, has resigned his post in Christ P. E. Church choir and accepted a similar post in the choir of Old St. Paul's P. E. Church.

Ella Nelson, assistant organist at Christ P. E. Church during the occupation of the chief post by Miles Farrow, has been appointed to the position of organist and choir director. H. Rea Fitch, tenor, has resigned from Old St. Paul's and has accepted a post in the quartet of the Associate Congregational Church.

Roberta Granville, soprano, has been engaged for the Brown Memorial Presbyterian Church choir.

Dr. A. Madely Richardson will arrive October 11 to take up his work as organist and choirmaster of Old St. Paul's.

Felix McNally, tenor, has resigned from the Associate Congregational and accepted a post in the solo quartet of

Mt. Vernon M. E. Church. He has also accepted a position in the choir of the Madison Avenue Temple. Both of these posts were filled last season by Lynn Hobart, who decided not to return to Baltimore this year.

Joseph Pache has opened another avenue for the exercise of his abundant energy and ability by organizing the Woman's Philharmonic Chorus, and in so doing has added an interesting attraction to the musical life of Baltimore. The membership is to be limited to ten quartets, and will be composed of the best singers available. The new chorus will enable Baltimoreans to hear the works of composers that have not been presented adequately since the Beethoven Chorus Class disbanded. The first concert will be given in November and the soloists will be Mrs. Charles Morton, soprano, and Willy Hess, concert master of the Boston Symphony Orchestra. The chorus will be properly incorporated with the following officers: President, Mrs. Charles Morton; vice president, Margaret E. Dulaney; secretary, Mrs. W. Edward Lindsay; treasurer, Mrs. Charles T. Crane; accompanists, Ethel Wilson and Mrs. J. C. Martiru; conductor, Joseph Pache.

Irvin Campbell, tenor, has been engaged for the quartet of Madison Avenue M. E. Church.

Henry G. Blumner, bass, has resigned from St. Michael's and All Angels' P. E. Church and entered the choir of Christ P. E. Church. Carolyn Hamilton, soprano, has also become a member of the same choir.

Mrs. Howard D. Adams, soprano, has been secured for the Seventh Baptist Church quartet.

Charles Parrish, baritone, has been engaged for the choir of St. Mark's English Lutheran Church.

Edgar T. Paul has resigned his position as organist of St. Mark's Catholic Church, Catonsville, and accepted the position of choir director of the Third Reformed Church.

William Nevins has been appointed to the post at St. Mark's.

M. H.

Recital by Elsenheimer Pupil.

Dr. Nicholas J. Elsenheimer will present his talented pupil, George Beach, in recital at the Granberry Piano School, in Carnegie Hall, Monday evening, October 18. Mr. Beach is a young pianist of unusual talent, and is one of Dr. Elsenheimer's private pupils.

Rollie Borden Low at Work.

American singers who are looking for a teacher of French diction, will be glad to know that Rollie Borden Low, who has lived in Paris for years, is making a specialty of French and English diction this season. Mrs. Low has resumed her work at her residence studio, 43 West Tenth street. In addition to teaching of diction, she gives lessons in singing, a work for which she is also well qualified. A singer herself, and an earnest student of the best song literature of all countries, Mrs. Low has given recitals which are in the highest degree educational. This year she has been re-engaged for special French work by the Brooklyn Institute of Arts and Sciences, this being her fourth season under their auspices.

Mrs. Low has studied with a number of the eminent teachers of this city. Among her masters were the late Julius Hey, of Berlin and Munich. She has also "coached" with Georg Henschel and Jean de Reszke.

The Low studio is a handsome room with high ceilings, and the appointments are singularly attractive and conducive to study. Located in one of New York's old and aristocratic thoroughfares, pupils are delighted with the quiet and charm of the street which is so near to surface, and elevated cars on the west, and the electric stages on Fifth avenue to the east. Besides her ability as a singer and teacher, Mrs. Low has the breeding of a grande dame and the general culture that means so much to young pupils in their studies. Students of either sex will find Mrs. Low an exceptional teacher of the branches she has undertaken. Among her pupils are several women prominent in society, but Mrs. Low makes no effort to restrict herself to this class of pupils. As a teacher of pure and exquisite French and English, her talents are worthy of professional singers who need their French and English "polished" up, and many of the local singers are sorely in need of it.

Gisela Weber's Debut.

Gisela Weber, an American violinist, who has played in Europe oftener than in her own country, will give a recital in Mendelssohn Hall, Friday evening, November 5, under the direction of the Wolfsohn Musical Bureau.

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BROOKLYN, N. Y., October 11, 1909.

Voice trials will begin at the Master School of Music, 96 Clinton street, Thursday, October 14, and will be continued the next day. The regular scholastic term opens Monday, October 18. Madame Jäger has passed her summer abroad, and refreshed from her holiday will be eager to begin the new year with her wonted enthusiasm. She is a "born teacher," loving the work zealously and believing more than ever in the musical future of this country. The Master School employs a strong faculty. All of the professors are men and women trained at the best schools and colleges, and several of them are as widely known abroad as in the United States.

Musical education is thoroughly conducted at the Fiqué Musical Institute, at 128 DeKalb avenue, opposite the historic Fort Greene Park. Besides his work at his own school, and his leadership of the United Singers of Brooklyn, Mr. Fiqué is attracting notice again this autumn by the series of lecture-recitals he is giving under the auspices of the Brooklyn Institute. Tuesday of last week Mr. Fiqué devoted his program to Josef Haydn, and this week it was "Smetana" the Bohemian composer that he treated. As illustrations at the Haydn evening in the Music Hall of the Academy of Music, Mr. Fiqué presented the following numbers: Sonata in D major, "Chaos" from "The Creation," serenade, "Oxen" minuet, allegro from the "Surprise" symphony, Austrian National Hymn and the overture "Orlando Paladrino." The lecture-recital this week, included illustrations from Smetana's opera, "The Bartered Bride."

Edwin H. Lemare, the London organist, was the player chosen to open the series of "paid" organ concerts at the Music Hall of the Academy of Music, under the auspices of the Brooklyn Institute. At this introductory concert last Thursday evening Mr. Lemare played the following works: Toccata and fugue in D minor, Bach; "Canzona della sera," d'Evry; minuet, Boccherini; fantasia in F minor, Mozart; funeral march from "Die Götterdämmerung," Wagner; "Souvenir" or "Study on one Note," Lemare; "Chant de Bonheur," Lemare; improvisation, overture from "William Tell," Rossini.

The Brooklyn Eagle, which made some Brooklynites very happy last year by the opera ticket contest, has shown still more praiseworthy interest in music by distributing tickets among the diligent pupils of the Brooklyn public schools for young people's concerts in Brooklyn by the New York Symphony Orchestra. This will be a special series, separate from the regular Friday evening course. The concerts for the young take place Saturday afternoons and for these the Eagle has subscribed for 2,000 tickets, or four hundred for each of the five concerts. The program for the first concert, Saturday, November 6, follows: Allegro for concerto for wind and string instruments, by Handel; suite in B minor for flute and strings, by Bach; theme and variations from "La Reine" symphony, Haydn; minuet from E flat symphony, Mozart; fifth symphony, Beethoven. The Friday night concerts by the New York Symphony Orchestra will open November 5 with Fritz Kreisler as the soloist. Tilly Koenen, the Dutch contralto, is to be a soloist at the fourth concert for the young people on the afternoon of February 26.

The Brooklyn Institute announces Louise Homer, of the Metropolitan Opera House, in recital, Thursday evening, October 21.

It will be a musical November for Brooklyn. The events next month are to include two performances of "Der Freischütz" by the Brooklyn Arion, the opening of the opera season by the Metropolitan Opera Company, a concert by the Boston Symphony Orchestra, two concerts by the New York Symphony Orchestra, in addition to chamber music concerts and lecture-recitals. Besides the opening performance of "Manon" by the Metropolitan Company at the Opera House of the Academy of Music, Monday evening, November 8, there will be three other per-

formances of opera by the company Monday evenings, November 15, 22 and 29. A very good beginning—for Brooklyn.

As a tribute to the memory of the late Dudley Buck, several of the leading church choirs sang compositions by the composer at the services Sunday. Mr. Buck was for twenty-five years the organist and choirmaster at Trinity Protestant Church, corner of Montague and Clinton streets. He and his family were prominent in society on the Heights, and in the first years of the Brooklyn Apollo Club, which Mr. Buck founded, the audiences were as fashionable as at the opera or the Boston Symphony concerts. A. A. Low, formerly president of the Apollo Club, is a brother of Seth Low. An obituary of Mr. Buck will be found on another page in this issue of THE MUSICAL COURIER.

E. L. T.

BISPHAM'S RECITAL.

The regular season of 1909-10 was opened on Sunday afternoon, at Carnegie Hall, with a vocal recital and recitation by David Bispham, who was greeted by a large and attentive house. The program was arranged as given herewith, with Frank L. Sealy as organist and Woodruff Rogers as accompanist at or on the piano.

Mr. Bispham's finished work, the intelligence back of it that always makes it worthy of more than passing attention; the sincerity of his motive and the musical and vocal qualities with which he is endowed and which are his offerings to us, make his public appearances welcome and grateful. He must have much delight in studying his audiences, and, no doubt, there is, for any artist of Bispham's prominence, a large fund of pleasure in getting the observations on the many people who listen to him during the season. For instance, the program stated, with the emphasis of italics in a "note," that "it is requested that there be no applause during the continuance of any group of songs," and this solemn injunction was more readily disregarded than if it had never been uttered—and this is no paradox. Some time ago the editor of this paper, in one of his articles from Paris, stated that all Parisian concert or recital audiences had the gross and distasteful habit of interrupting a song with applause before the completion of the accompanimental phrases. The same evidence of disregard for the composition was exhibited at Carnegie Hall last Sunday afternoon:

PROGRAM.
SONGS.

Mighty Lord and King (Christmas Oratorio).....Bach
Within These Sacred Bowers (Magic Flute).....Mozart
Creation's Hymn (Die Ehre Gottes).....Beethoven
Requiem (old Catholic poem).....Schumann
At Sunset (Im Abendroth).....Schubert
Omnipotence (Die Allmacht).....Schubert
Four Serious Songs (words from the Holy Scriptures).....Brahms
The Panper's Drive (T. Noel).....Sidney Homer
To Russia (Joaquin Miller—first time).....Sidney Homer
The Mother's Visits (Mrs. Mulock—first time).....Alfred G. Wathall
Ring Out, Wild Bells (Tennyson).....Charles Gounod

RECITATION TO MUSIC.

King Robert of Sicily (Longfellow—first time).....Rossetter G. Cole

Where Bispham proved the power of the genuine dramatic was not in the loudly applauded songs of Wathall but in Beethoven's "Creation Hymn," which was delivered with intense feeling, with devotion to the text, and a true and artistic affiliation with the music. It gave us again just one additional proof, if indeed proof were necessary, of the overwhelmingly preponderating genius of Beethoven and of the difficulty of existing, musically, under the influence of a contrast with him. Of course, it requires such an artist as Bispham to give the illustration and to bring out and lift into relief the mighty power seated in such a work.

The program, as will be seen, was somewhat gloomy in its scheme, probably because of the Sunday performance. There was an absence of chiaroscuro, a lack of contrasting colors, and this created a fixed mood of seriousness and religious contemplation. Probably Bispham's Sunday mood was truly reflected in his program. The Schumann "Requiem" number, suffering by following upon Beethoven, seemed in suspense and its final climactic essence was lacking. There must also be said here, parenthetically, that Bispham sang all the songs—original ones in German and French—as they are written, in English. To sing "Im Abendroth" and "Die Allmacht" in English would be dangerous for most any but such matured artists as Bispham, for example.

The spontaneous applause, that applause which is the irresistible impulse of emotional satisfaction, went out to the least valuable works and the songs "To Russia" and "The Mother's Visits," the first one of Joaquin Miller's impressionistic poems, the other a sentimental poem by Mrs. Mulock, both well paraphrased by the music of S. Homer and A. G. Wathall, respectively, struck the vibrant chord and had to be repeated, as in Alaska, or Milan, or Moscow, or Dr. Cook's land—New York audiences being no different than those of the countries near the Pole or those near the Equator. The recitation of "King Robert of Sicily," Longfellow's not very impressive

romance, with music by Rossetter G. Cole, was in Mr. Bispham's best vein.

David Bispham was again in prime condition, first because he is naturally endowed with a very formidable vocal mechanism, then because he is artistic in his treatment of it. And next because he applies the hygienic principle to his mode of living. The upper register, if we admit registration, is vibrant and penetrating; the chest tones are rich and ready for continuous vocalization; the bass has no noticeable defects, although not as rotund and as resonant as the upper scale sections. The mastery of vocalization exhibited by Bispham is one of the pleasures of his recitals, and hence they should not be missed, and they will not be missed.

Joaquin Miller's verses, "To Russia," never before sung, read well enough to reprint:

TO RUSSIA.

Who tamed your lawless Tartar blood?
What David bearded in his den
The Russian bear, in ages when
You strode your black, unbridled stud,
A skin-clad savage of your steppes?
Why, one who now sits low and weeps—
Why, one who now wails out to you—
The Jew, the Jew, the homeless Jew!

Who taught you tender Bible tales
Of honey lands, of milk and wine?
Of happy, peaceful Palestine?
Of Jordan's holy harvest vales?
Who gave the patient Christ? I say,
Who gave your Christian creed? Yea, yea!
Who gave your very God to you?
Your Jew! your Jew! your hated Jew!

Baldwin Organ Recitals.

October 3. Professor Baldwin played Bach's F major toccata, a work in which he peculiarly excels; clearer and more rapid pedal passages are not possible by any living organist. A transcription of "Kol Nidrei," on Hebrew melodies, particularly pleased the music lovers. Lemare's "Liebestraum" showed beauty of expression. The final number was Liszt's prelude and fugue on "B-A-C-H," in which dramatic intensity and effective murmurs of far-away angelic choirs caused interest. October 6, the big toccata and fugue in D minor, show piece for the artistic organist, and the "Lohengrin" vortspiel were in juxtaposition, each having special admirers, both for the music and its performance. Guilman's fifth sonata and Saint-Saëns' "The Swan" were the representative French pieces; a "March Pittoresque," by Kroege, of St. Louis, ending the program. October 10, Thiele's "Chromatic Fantaisie," the stately D major fugue, by Bach, animated, with pedal climax; the "Prize Song," Borowski's suite in E minor, Faulkes' berceuse, and a toccata by d'Evry, the Englishman, gave variety sufficient for everybody. The audiences at these recitals outnumber the capacity of the building; time and again people are turned away, the skill of the performer and the fame of the big organ drawing them. Most flattering attention is paid, no one is admitted during the music, and hearty and discriminating applause show the character of the listeners.

Today, October 13, at 4 o'clock, Professor Baldwin plays this program:

Prelude and fugue in B.....Bach
Largo.....Handel
Sonata, No. 2.....Merkel
The Curfew.....Horsman
Gavotte.....Pullein
Meditation.....Chaminade
Walhalla Scene.....Wagner

Sunday, October 17, at 4 o'clock, he will play this program:

Concert Overture.....Fricker
Adagio in E.....Merkel
Prelude and fugue in A minor.....Bach
In the Twilight.....Harker
Autumnal Sketch.....Brewer
Pastorale.....Lemare
Pontifical sonata.....Lemmens

"Steps in Musical Progress" is the title of a series of twenty lectures by Professor Baldwin, to be given in the Great Hall of City College, Thursdays, at 3 p. m., beginning October 14, and on Tuesdays, at 2 p. m., beginning October 19. These lectures are free, upon application at hours named.

Demands Here and Abroad for Connell.

The Philadelphia Choral Society has engaged Horatio Connell for the baritone parts for "The Crusaders" and "Tallifer," to be given by that society February 17. Mr. Connell, who will arrive in America early in December, will fill engagements abroad until almost the very day he leaves for this country. Monday, September 27, he sang with Henry J. Wood's Orchestra in London and scored one of his usual successes. Word has just been received for three very important dates in Scotland, which are to be arranged so that Mr. Connell can fill them before sailing. Every one of these is a re-engagement.

Mottl will lead a series of concerts in Rome this winter.

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MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, OCTOBER 13, 1909
No. 1342

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IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.It is reported that the receipts of the recent
Munich Festival are much smaller than last year.OWING to the "Columbus Day" holiday THE
MUSICAL COURIER will reach its readers twenty-
four hours late this week.LEST the Cook-Peary achievements crowd out the
memory of other brave deeds, let it not be forgot-
ten that Franz Liszt discovered the piano recital.FOR CARUSO's three appearances in Berlin (Octo-
ber 19, 21 and 23) parquet seats will cost \$6 each.
This is not too much, as Caruso will demonstrate
by filling the house.FRITZI SCHEFF and the Metropolitan Opera
House both deny indignantly the rumor that she is
to leave musical comedy and return to grand opera
this winter.EMIL PAUR, conductor of the Pittsburgh Or-
chestra, arrived from Europe last Saturday aboard
the Kaiserin Augusta Victoria. Mr. Paur has one
more season (the present one) to serve under his
contract with the Pittsburgh organization, unless he
be re-engaged, and he expects to make the winter
a memorable one in the musical history of that town.THE musical season now has begun officially, with
the holding of the Worcester Festival, the Maine
Festivals, at Portland and Bangor, the opening of
the Boston Symphony Orchestra series in Boston
last Friday, and David Bispham's song recital last
Sunday afternoon in Carnegie Hall, New York.
This, then, is the open time for the bagging of all
kinds of musical game, and may the hunters wind
up next spring with a plenteous catch and a record
of misses few and far between. Apropos, it is just
209 days to the closing of the season 1909-10.THE concert tour of César Thomson, the violin-
ist, which was to be booked this season by Haensel
& Jones, has been cancelled on the ground of Thom-
son's former conduct in not filling engagements af-
ter they had been arranged here, the refusal of the
violinist to come being based on the claim of the
non-payment of the preliminary guarantee in
Europe. As a result of this, Haensel & Jones could
not book sufficient dates in this country, the local
managers fearing another excuse on the part of
Thomson for not coming, although in this case
there was no difference as regards finance.THE manuscripts offered by composers for the
Paderewski Prizes of 1909 number thirty-six sym-
phonies, or tone poems, thirty-nine pieces of cham-
ber music, and eight choral pieces, the reading of
which means a lot of time and energy to be allotted
to the judges, namely, Horatio Parker, G. W.
Chadwick and Franz van der Stucken. There are
three prizes offered, and the contest is watched with
interest by the musical public generally. The ver-
dicts are sure to be regarded with confidence, for
there is no axe grinding daily newspaper music
critic on the deciding board.ELECTIONS are with us again. Why is it that so
few professional musicians appear at the polling
places? One way to refute the prevalent belief that
the tonal fraternity is a passive factor in any Amer-
ican municipality is for them to take at least an av-
erage citizen's interest in the political issues of the
day, and use their impressive power of the ballot.
An intimate knowledge of Debussy need not presup-
pose dense ignorance on the subject of who is the
Democratic candidate for Mayor this fall; nor would
it harm any local musician to know something ofTammany as well as of Toscanini. Broad mindedness
and wide intellectual gauge should mark the twen-
tieth century American musician if he ever is to
put his profession on the same general plane with
the others, and help to make us serious rivals to
Europe as creators of really significant tonal art
works.F. CORDER, president of the Society of British
Composers, has taken the trouble to compile some in-
teresting statistics, showing the number of works
for orchestra composed during the past three sea-
sons by members of the organization, the table not
including choral works, songs, chamber music and
instrumental pieces. These are the figures:

	1906-7.	1907-8.	1908-9.
Number of composers.....	51	116	138
Number of symphonies.....	13	44	50
Number of suites.....	20	65	78
Number of overtures and preludes..	37	115	123
Number of symphonic poems.....	24	55	63
Number of variations.....	6	15	19
Number of miscellaneous.....	38	140	152
Total number	157	470	595

The aforementioned 1,152 orchestral works have
not all been publicly performed, but they ought to
be, for surely among them will be found a symphony
better than the only English one we have heard here
in recent years. It must be admitted that the Brit-
ish composers do not lack courage and ambition, in
the face of the indifference exhibited toward their
works by the public of the cousin kingdom across
the sea. However, the foreign musician who writes
music has no throttling copyright conditions to con-
tend with, like his composer colleague in America.
That is why the Britons exceed us at least in the
quantity of their creative musical work, even if its
quality has not as yet proved to be superior to the
brand of symphonic material turned out by the Yan-
kee composers.THE late Dudley Buck, whose detailed obituary
will be found on another page of this issue, was
an American composer by virtue of his nativity
here, but not through any distinctively national trait
in his music, or any touch of individuality that might
have suggested his American birth and ancestry.
This is not disparagement of Mr. Buck, for the same
thing may be said, and has been said by THE MUSI-
CAL COURIER, about most of the composers who
claim this land as their own but have studied abroad
and lay stress on the title of "American composer."
Dudley Buck received his musical education at Leip-
sic and lived in that city at a time when the students
at its Conservatorium were apt to follow slavishly
in the footsteps of the professors and regard the
musical forms and ideals then supreme as the final
boundary of progress in tonal art. Mendelssohn,
Reinecke, David, Moscheles—those were the musical
influences strongest in Mr. Buck's student career
and they remained apparent in even his very latest
compositions. He made no attempt to strike out in
the newer musical forms or to employ the modern
idioms, and he certainly accomplished nothing in the
way of composition which has in it any suggestion
of Americanism, any sort of departure from the set
ideas, ideals and methods of the comfortable old
middle period of German pedantry. The religious
music of Dudley Buck is a mixture of German coun-
terpoint with English hymnal modes due to his fa-
miliarity with the established Episcopalian church
service. Mr. Buck had contrapuntal gifts of no
mean order and possessed also the ability to create
dignified and pleasing melody, but as far as adding
any works of ethnological value to American musi-
cal literature was concerned, he might just as well
have been born in his beloved Dresden as to have
been native to the State of Connecticut or resident
for decades in Brooklyn. Dudley Buck was in the
strictest critical sense, a German composer, and so
is many another of Columbia's musical sons who
studied in the Fatherland.



BY THE EDITOR.

THE importance of the plan of selecting, for an artistic career, a young American who is to study the piano especially and music and art generally at the expense of a gentleman who, through the music industry, has acquired a competency and who desires, anonymously, to show his appreciation of his good fortune in this manner, calls for a more extended notice than was given in last week's issue. The advertisement appearing in this paper gives sufficient information to the applicants; but I may add a few more explicit items.

The chief aim in this exhibition of practical philanthropy is to ascertain what the results will be in such a case, surrounded, as it will be, with unusual advantages. Most naturally the greatest efforts will be made to select the most promising candidate among the applicants, all phases and features of the case to be taken into consideration. Pedigree, artistic development, temperament, intelligence, musical adaptation, general knowledge, special mental tendencies and personal appearance all entering into the contest. There can be no favoritism, for there is no possible prejudice against any one entering upon this competition. No outside influences will be able to exert any pressure. Each candidate will be tested and, unless he himself gives publicity to his failure, there will be no possible disclosure of the names of those who applied and were not accepted. It is even doubtful whether the successful candidate may not be bound over to secrecy, for his selection, if it became known, may militate against his future success. Every phase of the contest will be treated with unusual discretion in order not to injure the prospects or future careers of those who were not selected.

The opportunity of a completely rounded course of studies under the approved musical masters of the day, free and untrammelled, is open to an American who possesses, at present, those gifts and accomplishments that will lead to his selection for this purpose. While I believe that all those who feel that within them rests the divine spark and that they should, at once, enter the lists, yet a word of caution is also appropriate. I would suggest that no one should apply who has not reached a certain degree of mental accomplishments apart from music, for music alone will not meet the requirements. At the same time such technical piano control must be manifested as to cover, with proper interpretative skill, the leading piano compositions—at least a number of them—and the ability to perform an eclectic program arranged with the necessary versatile taste.

As soon as the selection has been made, an arrangement will be perfected, under the proper security, for an extended period of study in Europe, and in Europe for the reason that the American, in order to succeed in America, must study in Europe. Thus it is willed by the American people who support music and art. Every facility will be offered for a proper debut when that time arrives, and there will be no necessity to hurry this consummation, for the sum set apart for the annual cost will be practically unlimited so far as the assumed period of study up to the time of launching is concerned. It would facilitate matters if the applicants would be kind enough to write colorless letters, free from any estimates of their own regarding their own capabilities. The facts of each case, up to the time of writing, are sufficient. This is a golden opportunity for some one to illustrate what an American pianist will be able to do under the "most favored nation" clause, as I may term it.

The Opera.

The Opera managers are here and the preliminaries of the season are in a volcanic condition. There is chaos everywhere

and out of it will emerge suddenly, as it were, a series of performances at the Metropolitan and at the New Theater that are expected to stun even the most placid and blasé opera fiend.

The era of the operatic petticoat control is in full swing. Signor Gatti-Casazza is supposed to leave the decisive decisions to Signorina Alda, or, if in the meantime the expected wedding has taken place as promised at Salsomaggiore or somewhere in Italy, Signora Gatti-Casazza. It is hoped by those whose friendship and esteem go out to these people that their nuptials have by this time been effected. Herr Dippel is known to incline with seriousness and unaffected respect to the judgment of Frau Dippel whenever a question of a German singer or opera or cast is concerned, and thus the dual management has widened in scope and a musical quartet shows its interests in our opera affairs, with the final decision resting, as it should in courteous America, with the fair sex.

If a Macbeth, any number of French Kings and even a Pericles all were controlled by the power of the intuitive female brain, why should New York opera managers not bow to the same powerful influences? In the division of Poland, Catharine proved herself a greater diplomat than the Great Frederick, and it was really Madame Curie who discovered the essential element known as radium and not her unfortunate husband, who was merely an accomplished aid in the experimental stages. Therefore, with precedents sufficient to fill volumes that would prove a joy to suffragists, it could be shown that the unique and profound female mind represents its own justification, and that the real powers behind the Metropolitan double thrones must not be despised. Indeed, what Signorina Alda and Frau Dippel have already accomplished promises a most interesting season, and after its success it would be a heart with a north pole frigidity that would dare to refuse to these ladies the praise due to them. Some are already according to them the meed of the expected triumphs their selections will make and, if I may suggest an operatic pointer, I think it advisable for the Board of Directors of the Metropolitan to ask these ladies to the consultations that periodically take place, so that they will get direct information, and so that both Signor Gatti-Casazza and Herr Dippel, knowing that to err is human, may not run the risk of reporting false conclusions at home. We know that the disastrous Franco-Prussian War was attributed to Eugenie. Under the same rule a successful season at the Metropolitan should be credited to Signorina Alda and to Frau Dippel. Honor to whom honor is due. The sterner sex is entitled to the emoluments because it gets them; the fair sex cannot participate in the business end; hence it devotes its genius to the art end, and no one will dare to minimize this. It would be ungallant besides. Signorina Alda has already selected Desdemona as one of her roles this season, but not with any designs toward Miss Farrar or Miss Destinn.

American Opera.

There are many applications in for the big prize of American Grand Opera offered by the management of the Metropolitan Opera House, and, among other things, it may be hinted that there will be no hurry in the examination and final selection of the work. The unfortunate revelations on the incompetency and the carelessness of the Paderewski Jury with the exhibition of fear it manifests since the John Rice-Berlioz exposé (when the professional knowledge of Walter Damrosch saved the Jury from complete collapse, although covered with ridicule) will not be repeated in the case of the Metropolitan Opera House and its judgment on the various operas put forward. The conditions of

the competition can be secured by addressing the management of the Metropolitan.

Conservatoire in Paris.

Developments in the direction of a more eclectic treatment of the musical subject are appearing in rapid succession in the Parisian musical field. One of these is the recent establishment of the Conservatoire International d'Opéra et de Chant at the Washington Palace, a leading concert hall of that city built and supervised by Mr. G. Washington Lopp, an American who for years past has been identified with the public life of Paris in some of its most interesting features. Mr. Lopp is the business head of the institution, the director of the musical faculty being Mr. Frank G. Dossert, well-known here for years past as an accomplished organist and singing teacher, the secretary being M. Léon Jancey, who is associated in an official capacity with the Opéra Comique, Paris.

There are two important committees whose personnel requires mention here in order to establish the character of the association of the Conservatoire International. A careful perusal of the names on these committees tells at once what the artistic nature of this new institution is:

HONORARY COMMITTEE AND JURY.
M. MASSENET, Composer (President), Membre de l'Institut.
M. Edouard COLONNE, Conductor
Colonne Orchestre.
Count de CHEVIGNE.

M. Camille ERLANGER, Composer.
Madame Gabrielle FERRARI, Composer.

M. Oscar HAMMERSTEIN, Impresario Manhattan Opera Company, New York.

M. Isidore de LARA, Composer.
M. Gabriel PIERNE, Composer.
M. Felix VON WEINGARTNER, Composer, Director of Vienna Grand Opera.

M. WIDOR, Composer.

ARTISTIC COMMITTEE AND INSTRUCTORS.

M. Albert CARRE, Directeur Général Opéra Comique, President of Association of Artists (Chairman).

M. Léon JANCEY, Secrétaire général Opéra Comique (Vice-Chairman).

M. ALGER.

Mlle. Lucienne BREVET, Grand Opéra.

M. BALDELLI.

Mme. Emma CALVE, Prima donna.
Mme. Rose CARON, Chevalier de la Légion d'honneur.

Mme. CARRE, Opéra Comique.

M. CLEMENT, Opéra Comique.

Mme. COLONNE.

Countess CARAFFA D'ANDRIA.

Mlle. Marthe DEFODON, du Conservatoire.

M. DELMAS, Grand Opéra.

M. Alfred DELBRUCK, Composer.

M. DUFRANNE, Opéra Comique.

M. F. DOSSERT.

M. Paul FELRIER, Vice-Président de la Société des Auteurs.

M. Geo. FEDOROW, de l'Opéra.

M. Louis FROELICH.

M. Lucien FUGERE, Opéra Comique.

M. Ernest GEORIS, Chef d'Orchestre Opéra Comique.

M. Léon MELCHISSEDEC, Professeur au Conservatoire National.

Mme. NIKISCH.

M. RUHLMAN, Chef d'Orchestre Opéra Comique.

M. SALIGNAC, Opéra Comique, and others.

A complete course has been laid out for a career as a singer and dramatic artist with a curriculum as follows: Voice Culture, first and foremost, as a foundation supported by that essential element Sol-fège, in which we are so sadly lacking. Then follow Diction, Declamation, Chorus Studies, the

Drama and Dramatic Art, Mise-en-Scène, Repertory, Ensemble and Style and the languages are French, Italian, German and English.

There will be competitive examinations for determining the award of a Grand Prix and this Grand Prix will ensure to the successful aspirant an operatic debut at one of the leading European Opera Houses. The award will be made by the Examining Jury under the presidency of Massenet. The scheme covers the fields of opera and concert and is intended as a decisive factor in the establishment of careers in these fields. One word more in the direction of the practical. The price of tuition will not be exorbitant as is the case with certain singing teachers in Paris who, basing their operations on their fame as successful opera singers are charging immense sums for lessons, although they cannot point to any successful pupils of importance not

admit of performances from the most important scenes of opera comique and grand opera. A large clientèle is now taking advantage of the Conservatoire. Our Paris letter will give the interesting data during the season as it develops in the Conservatoire International.

Military Bands.

Although there have been many unfavorable criticisms published by the daily press on the poor showing made by the many brass or military bands that were enrolled in the parades of the recent Hudson-Fulton celebration I failed to find any practical remedy suggested. How can we have competent military bands unless they are founded on a permanency? Impossible otherwise. A military band must rehearse. Where is there a permanent large, complete, strictly military band that rehearses or can rehearse with the exception of the Marine Band at Washington and the West Point Band? The other bands of our army and navy are travesties because the musician engaged by the Government gets such a beggarly salary that no decent musician can afford to enter the ranks of the average Government band.

Our States have no military bands. Our cities have none on their pay roster. Our communities do not pay for the equipment and subsistence of military bands. Our wealthy citizens do not subsidize any military bands. For all these reasons no good music can be expected and none is produced by our military bands. Our concert military bands are private enterprises and cannot be included in the processional military bands. Those that do march are not permanent but are composed of heterogeneous musical material thrown together for the special purposes and disbanded after the march. In short we have no military bands at all in the sense of the European, permanent, rehearsing brass band, always constituted of the same personnel with the same bandmaster, and we never will have any until the Government or the States or cities decide to organize them, like the organizations known as the Marine and the West Point bands.

Having no bands we have no music, for what is given out to us must necessarily be the hodge podge of the vaudeville, usually performed for

the sake of stimulating the sale of the music, through the publishers' efforts. The patriotic medleys are actually a disgrace and while they last or are remembered are a shame to the city and the nation. Nothing more discouraging can be imagined than to listen to our patriotic hymns transformed into unrhythmic marches.

A remedy is herewith suggested. It is the appropriation by the cities of certain amounts for the establishment of city or municipal permanent bands and then we shall be able to enjoy in New York and Boston Democratic Bands of Music and in Philadelphia and Pittsburgh, Republican military bands.

There are about 35,000 to 40,000 amateur brass bands in America and many of these are far more



A STUDY IN "MISE-EN-SCÈNE" AT THE CONSERVATOIRE-INTERNATIONAL, PARIS.

withstanding years of effort. This Conservatoire International is an institution based upon the plan of a complete or university education in the Vocal Art. No part of an education for an operatic career is overlooked, the curriculum comprising every detail. It will be interesting for Americans to pay attention to this institution, for it embraces exactly what is required and its environment will be particularly attractive because of its freedom from all unnecessary speculative design. The doors are as open as those of a great university, which gives the proper protection to all who enter its portals.

The accompanying illustration is from a photograph of the largest auditorium of Washington Palace, which contains a stage of such dimensions as to

competent as dispensers of our vaudeville music than the rapidly organized, temporary, one day bands of this city, in many of which no musician of standing can be found enrolled. The condition is preposterous when we reflect that millions of dollars are annually wasted in our country in the stupid

decorations of our many festivals and the useless display of cheap fireworks on our national holidays and yet no money is expended for such a necessary aid to popular culture as competent military bands would represent.

BLUMENBERG.



VARIATIONS

The interesting old concert bill reproduced in last week's account of the Worcester Festival, came from a remarkable program and newspaper collection owned by Benjamin T. Hill, of that city, and so unique were some of the specimens he exhibited to this writer that the latter did not rest until he had secured Mr. Hill's courteous permission to cull some of their most characteristic matter for the benefit of MUSICAL COURIER readers.

An announcement headed "Oratorio" is clipped from a Worcester newspaper of 1825 — just eighty-four years ago! The advertisement reads: "The Worcester Harmonic Society propose having an *Oratorio* at the South Meeting-House, in Worcester, on the evening of *Wednesday*, the 12th inst. consisting of Anthems, Duets, Sacred Songs, &c. It having been suggested, by many individuals that the sale of Tickets of admission would be essential to the preservation of order and to the convenience of those who might attend, it has been thought necessary to adopt that course." Tickets were placed on sale at the sum of twenty-five cents each. During the next two years the price of sacred song seems to have risen, for an 1827 newspaper notice says that fifty cents was the sum charged by Mr. and Mrs. Ostinelli, and Messrs. Graupner, Warren, Kendall and Col. Daniel R. Newhall, "assisted by Amateurs from Boston and Worcester." In the season of 1827-28, too, the same journal complained as follows: "We have had a *Circus* here for several days, much to the annoyance of many peaceable citizens, and we fear, much to the injury of the manners and morals of youth." In 1829-30 "a *Concert of Sacred Music*" sold its tickets "at the bar of Mr. Worthington!" The year 1834 introduces us to the lecture recital, for at a "Concert of Sacred Music" given by N. Alleh, "it is expected that the time between the first and second part of the performance will be occupied with an address on sacred music." A footnote adds that "the concert will be opened with prayer." Among those "engaged at great expense for the occasion" were "the celebrated Coburn & White, well known as the first Musicians in Boston, and distinguished members of the Handel and Haydn Society of that place." Other participants: "Professors of Music from Brown University, Providence," and "the first musical talent from Millbury." It is certain that the art of the press agent was unknown or else unhonored at that time, for Mr. Allen "flattered himself that the well known merits of the gentlemen engaged will supersede any attempt he can make to elevate their qualifications." Well advertised lectures on chemistry, phrenology, slavery, the solar microscope, the camera obscura, the License Law, natural science, intemperance, physiology, also fall within this period. On July 9, 1834, "Mr. John-

son, of the Tremont Theatre, Boston, respectfully informs the Ladies and Gentlemen of Worcester and vicinity, that he will give one Miscellaneous Concert. * * * Madam Dalmas will preside at the Piano Forte, and in the course of the evening, play several celebrated pieces. Mr. Johnson will sing several songs in imitation of Mrs. Wood, Miss Hughes &c., which have heretofore been received with distinguished approbation in the principal Cities of the United States." An inimitably comical old wood cut heads an advertisement of J. R. & W. Howe & Co., who exhibited "The New York Menagerie" on the Worcester Common. The picture is that of a combination horse, ox, stag and antelope, and is called "The Gnoo or Horned Horse." Music also was one of the attractions of the Menagerie, for the public appeal reads further: "The New York Menagerie is furnished with a choice collection of Select Music, from the following celebrated Composers: Kuffner, Rumel, Beethoven, Rossini, Haydn, Von Weber, Walsh, Horn, etc. The Orchestra consists of 12 members, and the Proprietors have been at much trouble and expense in procuring musicians of the first talent and professional acquirements, and at the same time have been cautious to engage no one whose deportment would not furnish his surest claim to a moral and respectable character, and for whose better accommodation, and to afford them an opportunity of playing as this Menagerie enters each town or village, the Proprietors have had built, at an expense of \$2,000 the most splendid Omnibus in the United States, which is drawn by four elegant grey horses."

A "Grand Hungarian Music Festival" (presumably in 1837, featured Herr Franz Stoepell, the "Wonderful Performer on the newly invented Instrument called De Legino A Pollia! composed alone of wood and straw, on which occasion the Laughable and Comical Pot Pourri will be introduced in 29 Different Dialects of Languages and Nations. Herr Krausz will sing 'The Wild Mountaineer,' in which he will sing from double D in the Bass to G in the Soprano, and imitate the shake of a clarinet." The Siamese Twins exhibited in Worcester, September 19 and 20, 1838. Pamphlets, with an engraved likeness of the united brothers, were sold for 12½ cents—"with a lithograph, 18¼ cents" Frank Johnson & Co., "having recently arrived from Europe" and "brought with them a superb collection of new and fashionable Music," step forward with a concert "by particular request." (Well inet, old friend!) Some of the tonal novelties on the program were "Comic Glee, 'The Social Glass,' by F. Johnson; 'Thema, variations on the Violin,' by F. Johnson; 'The Vedrai Swenturata, with Introduction and Embellishments, on the Cornet a Piston, from the opera of the Pi-

rate," by F. Johnson; "Song and Chorus 'The American boy on the 4th of July,' music composed, arranged, and dedicated to Col. Page," by F. Johnson; "Thema and variation on the Violin, on one string only, a la Paganini," by F. Johnson; "Dolce Concerto, with variations on the Keyed Bugle," executed by F. Johnson; "We met and only met," ballad, by F. Johnson. In 1838, too, we find the reproduced press notice exerting its baneful influence. The Massachusetts Spy is made to give space to newspaper rhapsodies from Princeton, Boston, Albany, Troy, and Saratoga, on the playing of "the celebrated Philadelphia Band." The violin prodigy bobs up in 1839, for on June 3 of that year "Master St. Luke will perform several of Paganini's concertos on the violin, for which he has received so much eclat during his tour through England and the United States." Children are charged only half price to hear the youthful master play. The Nicholson Flute and Glee Club, which delighted Worcester in 1840, was composed, as the newspaper is informed, "of respectable young gentlemen of Boston." Indian Warriors and Squaws, Mons. Behin, the Belgian Giant, an Anti-Slavery Fair, Signor Dehr, the India Rubber Man of all Shapes, and a lecture on "The Intellectual Habits and Condition of the Laboring Classes in Great Britain," served as counter attractions in 1841 to some of the concerts, which at that day were just beginning to be called "Soirées Musicales." The December term (1841) of S. R. Leland's school ended with a "Grand Juvenile Concert" (forerunner of the present day pupil affairs), at which several numbers were sung "by a young lady." Mr. Winchell gives a Grand Concert and Comic Olio on July 26. Mr. Eastcott offers a musical entertainment consisting of "a solo dedicated to Paganini, overtures, songs, glees, trios, duets, and solos on the violin, flute, Piano Forte, Viola, Guitar, Double Bass, Clarionette, Bugle, and Trombone." There was nothing like variety in the early concert life. R. Loomis also formed a part of the 1841 season with a concert "at which he sang his last (!) compositions"—"The Gambler's Wife," "Dissipated Husband," "The Song My Mother used to Sing, Oh!" "Fly to the Prairie," "The Battle of Bunker Hill," "Russell's Maniac," etc. For the advanced thinkers in religious matters, the Rev. S. P. Landers delivered a lecture May 9 on this brave topic: "Is the doctrine of endless misery reasonable or scriptural?"

In 1842 we come across "grand gala concerts," "benefits," "complimentary concerts" and "farewells"—not such modern institutions after all, then! Mr. and Mrs. Canderbeck were on hand with a concert "on the German Harp and Violin, in the style of the celebrated Paganini," with "the Mountaineer's Air played on one string." All the bands, far and near, are invited to convene at Worcester on Friday, September 8, 1843, for a "grand musical jubilee." Ole Bull's concert, December 4, 1844, elicited this safe judgment from the local critic: "Ole Bull played as any young gentleman would be expected to play, who had all the wizards and witches from fairy lands to help him." The violin part of the program included Paganini's "Nel Cor Piu Non Mi Sento," Bull's "Recollections of Scotland," Bull's "Quartetto, composed for four instruments and played on one," and Paganini's "Carnival of Venice." A June concert by Ole Bull had his concerto in A, Paganini's "La Campanella Rondo," and Bull's "Adagio Religioso, or a Mother's Prayer." Tickets were one dollar each, a respectable price for 1844. The Hutchison Family, the Hughes Family ("families" were all the rage for a time on the American concert stage), the Ethiopian Serenaders, the Swiss Bell Ringers, and the Congo Melodists come in for much praise from the Worcester papers of that year. The Hughes Family resorted to the now familiar device of obtaining a laudatory letter from the rector of their church in New York. In "Napoleon's Grand March," Master D. E. Hughes "imitated the march

of troops, and the advancing and retiring of the band until the music ceased on the ear." A Learned Pig, "which will add, multiply, subtract, and divide, and name the most prominent Characters of our Country," wound up the season of 1845 in sensational style.

In 1845 Mr. Templeton, "of the Theatres Royal, Drury Lane, and Covent Garden, London," gave a vocal recital in Worcester. The newspaper report records this: "In the Hunting Song, 'Old Towler,' the audience seemed to smell the deer. * * * Templeton's concerts are rich entertainments for those who have a taste for music." And a smell for deer! The Wright Family, the Hutchinson Family, the Rogers Family, the Worcester Sacred Music Society (a sort of Worcester Festival in embryo), and the Tall Shakers were heard in 1846. Also Mr. Arthur Nelson! He was "the inventor of the wonderful rock harmonicon, an instrument composed of forty rough pieces of stone, laid loosely on straw covered slats, and played upon with small wooden mallets, producing the most exquisite music, surpassing the piano and musical glasses blended." Ralph Waldo Emerson delivered a series of lectures at Brinley Hall, on Plato, Montaigne, Swedenborg, Shakespeare, Napoleon and Goethe. On the Napoleon lecture (was that the wonderful essay later published by Emerson on Napoleon?) the criticism reads: "The lecture, in our estimation, exhibited more genius than truth." Of the talk on Plato, the same commentator says: "Its thread, as we Yankees say, was 'a little too fine spun' for the popular eye." The Adam Family, "all supposed to be descendants of Adam," held forth in 1847, introducing a female violoncellist, Miss Macomber. The Baker Family, of New Hampshire, the "Tyrol of America," warbled ditties of the mountains. Mons. Dieudommie, of Paris, exhibited not only a "Componium Quintetto, a musical machine entirely operated by his feet," but also allowed to be seen a "rare collection of reptiles," including "the enormous Boa Constrictor, 18 feet long, the largest ever taken alive; the Mammoth Crocodile, 9 ft. long, weighing 300 lbs., with her eggs which are found in her cage almost daily; and the Poison, or Black Lizard." A "Ballad Soirée" was given by one Dempster, Sept. 13, 1847. The program reads, "Song of Indian Women," music by Dempster; "Those We Love," music by Dempster; "The Rainy Day," music by Dempster; "What Can an Old Man Do but Die," music by Dempster; "Forget Thee! If to Dream by Night," music by Dempster; "Footsteps of Angels," music by Dempster; "The Dying Child and the Angel of Death," music by Dempster. Dempster also was the sole singer of the evening. That probably is the first authentic one-composer recital. A mighty man was Dempster.

The First Unitarian Society's "Concert of Sacred Music" presented as one of its numbers "The Burial of Mrs. Judson." Henri Herz and Camillo Sivori, "the only pupil of Paganini," appeared in a joint concert. Herz played only his own works, fantasies on well known operatic airs, and Sivori's numbers were his own "Romantic Concerto," and Paganini's "The Prayer of Moses" executed "on a single string," and "Carnival of Venice." Together the artists did a "Grand Duet Concertant" on Rossini's "William Tell." The violin, we are told, "is the same upon which Paganini played at all his concerts," while the piano "is from Mr. Herz's factory in Paris." (More ancient customs!) Richard Hoffmann, "pupil of Leopold de Meyer," made his Worcester debut and was informed that "he is but a youth, wanting the age and maturity of Herz." Hoffmann died in New York last winter, aged seventy-eight. The Luca Family, the Peak Family, the Iowa Indians, General Tom Thumb, Mr. Turner, "the Jewish Dulcimer Player," the Raymond Family, a "Floral Concert or Juvenile Oratorio, by a select Choir of Three Hundred Chil-

dren," Colored Statuary, and Moving Dioramas, closed the list of entertainments for the year.

In 1848, Sam'l R. Leland was on hand with another "Children's Musical Festival," employing 400 youngsters. The Cole Family, the Five Celebrated Moravians and a flute playing Indian named Okah Tubbee also figured in the day's amusements. Okah, by the way, was a wonder. He played the flageolet "through the nose, producing the most soft, mellow and liquid strains imaginable," and the "most soft, liquid strains of melody with his own exquisite varieties on a small tin sauce pan, without a key." The Hauser Family, or Tyrolean Minstrels, are remembered by the oldest concert goers of present times. They had to compete with Signor Spinetto's "100 Learned Canary Birds," the exhibition of Gagliardi's painting, "Pope Pius IX," Model of Jerusalem and Maurice Strakosch, the pianist, who traveled with Madame Casini (Prima Donna Assoluta of the Grand Opera in New Orleans) and played his own "California Gold Fever Gallop," and fantasia on "Yankee Doodle" consisting of (1) Variations Burlesque, (2) the Melody transformed into a prayer, (3) Descriptive of a Battle! In 1849, the Germania Musical Society had the hardihood to play the finale from Beethoven's C minor symphony, but on the same program was Labitzky's "The Tremolo" and Grantz's "Grand Variations for the Trumpet." Dodsworth's Cornet Band (from New York), Moving Picture of the River Rhine, Wendell Phillips, the Misses Tyrrell, performers upon the Glass Bells, the Rev. Henry Ward Beecher, the New Orleans Serenaders, the Cold Water Collation, Sands, Lent & Co.'s Hippoferaean Arena, Dr. Oliver Wendell Holmes and Van Amburgh & Co.'s Menagerie all appeared publicly in Worcester at about the same time.

In 1850, the Germania Musical Society—bless 'em—played the scherzo from Beethoven's seventh symphony and "not less than a thousands persons were present"—although not for the specific purpose of hearing Beethoven, it is logical to assume. N. Gunther, at a benefit concert, performed Beethoven's "Pathétique" sonata and a concerto by Rosellen. Mrs. Fanny Kemble read "Richard II." Spalding & Rogers brought their circus with its Apollonicon, "a collection of over 1,000 distinct musical instruments all playing at the same time," costing \$10,000, and "drawn by forty horses, four abreast." The May concert of the Germania Musical Society had no Beethoven number, but there was a "Musical Panorama of Broadway, New York, arranged by C. Lenschow." Horace Greeley, Beecher and Phillips are the Worcester lecturers of 1850. Editorial announcements call attention to a special Boston train provided without charge by P. T. Barnum, for holders of tickets to Jenny Lind's Boston concert. Carl Bergman led the Germania in a stiff classical program consisting of Luther's "Old Hundred," Spohr's "Jessonda" overture, Rossini's "Cujus Animam," Mendelssohn's "Hymn of Praise" (second part), Lvoff's "Hymne Religioso," Mehul's "Joseph in Egypt" overture, Schubert's "Ave Maria" and Spohr's "Consecration of Tones" (first part).

In May, 1851, there is a Jenny Lind excursion to New York, via the Worcester and Norwich Railroad. Tickets "from Worcester to New York and back are \$3.50, including a three dollar ticket to Jenny Lind's concert at Castle Garden." The Hutchinson Family gave concerts both before and after going to the West. The Aztec Children, the Harmonicon Troupe and the Mendelssohn Quintette Club were successful art offerings of 1851. In December of that year Jenny Lind gave a concert in Worcester. The prices were \$4, \$3 and \$2. At the Worcester Museum the drama was in full swing. One of the moving pieces of the period bore the suggestive title: "The Idiot Witness, or a Tale of Blood." Amalia Patti (from the New York Astor Place Opera House), Teresa Parodi, Miska

Hauser and Maurice Strakosch appeared at a "grand musical festival." The "Merchant of Venice" had as a special feature "a double dance and Sailor's Hornpipe," danced by the Misses Leslie. "Luke, the Laborer," and "The Carpenter of Rouen, or The Huguenot's Revenge," held the boards at the Worcester Dramatic Museum in 1852. The Selectmen refused a license, however, for a strolling company to do a play called "The Drunkard." Henriette Sontag gave two concerts in 1853. At one she sang the "Linda" aria, Eckert's "Swiss Song," the "world renowned 'Sontag Polka Aria,'" "Home, Sweet Home," and (with Signor Rocco) Floravante's comic "Music Lesson"; at her second concert Sontag was heard in the "Una Voce" aria, the "celebrated Ricci Waltz," "The Last Rose of Summer," "Within a Mile of Edinboro," and "Comin' thro' the Rye." Alfred Jaell was the pianist. Tickets were \$1. "Concert books," containing the "Sontag Gems of Song" were sold at the hall for twenty-five cents. In 1861 E. H. Frost led a "Messiah" performance, and in 1863, the Mozart Society sang Haydn's Mass No. 2, in C, under the conductorship of Mr. Geo. P. Burt and Mr. B. D. Allen.

Programs bearing no year are those of "Rob Roy," a "great operatic play," Worcester's "Faust" première (second and third acts), the Germania's Society's 433d concert in the United States, and "Grand Concert, assisted by the little phenomenon, Adelina Patti, who created such a sensation all over the United States." On March 21, 1862, the Beethoven Trio Club did the Haydn trio in E minor, Hummel's trio in F and the variations from the "Kreutzer" sonata. On the same program Miss Whiting sang Schubert's "The Erl King" and Mr. B. D. Allen played Chopin's fantasia, op. 49.

From September 29, 1909 to October 1, 1909, or in three days, Worcester heard at its recent festival Mendelssohn's "Elijah," Liszt's "Gran Mass," Berlioz's "Te Deum," Tschaiakowsky's fourth symphony, Strauss' "Don Juan," MacDowell's "Lamia," Grieg's piano concerto, two symphonic poems by Strube and miscellaneous numbers by Weber, Beethoven, Massenet, Gounod, Verdi, Saint-Saëns, Scheinplug, Sinigaglia, Mozart, Wolf, Elgar and Leoncavallo. Will some future MUSICAL COURIER man be laughing at those programs in 1993—eighty-four years from now?

At the Italian villa of Mark Twain, near Redding, Conn., his daughter, Miss Clara Clemens, was married to Ossip Gabrilowitsch last week. "Variations" was present but almost missed the occasion by missing the train that bore the guests from New York. A detour to South Norwalk, Conn., was rendered necessary and an automobile did the rest from that place to Redding, twenty-five miles away. The popular pianist and his bride looked radiantly happy over their "joint concert for life," as Mark Twain was heard to call it. Mr. and Mrs. Gabrilowitsch have leased the Josef Hofmann home at Potsdam, near Berlin, for this winter.

Musical smokers should take note of the fact that "Chopin Panatelas" now are on the market, "three for 25c."

When they remark of artistic folk that "their noses are in the clouds," the saying soon will be no longer a term of derision. Wilbur Wright flew 1,600 feet high a few days ago, and claims that he will take passengers the same distance very shortly.

Will "Terrapin," of Baltimore, Alice Todd, of New York City, and Dunkelspeckovich, of Mars, please send their exact addresses to the person who signs this column, so that their prizes in the recent "Questions and Answers" contest may be forwarded to them?

LEONARD LIEBLING.

She Is One of the Loie Fuller Troupe Which Was Left Stranded and Penniless in Paris.

By VANCE THOMPSON.

Special Cable to New York American.

Paris, October 10.—Several of the young dancers who were engaged to support Loie Fuller during her American engagement have been having their troubles in Paris. Numbers of young girls, and one young man in particular, Paul Jones Chute, have been practically stranded here waiting for money promised them, and also their tickets for America, which they understood Miss Fuller's manager was to supply.

Some of the girls, tired of waiting, gave up their positions in the company; others had to rely upon friends to supply their passage money. Mr. Chute, who is a Boston man, came over some months ago under contract in order to rehearse the girls for their American engagement. After Miss Fuller left he continued his rehearsals while awaiting the money needed to follow her with the other dancers. No money came, and the young Bostonian was obliged to leave his hotel and take up a residence with friends in the Latin Quarter, who helped him out with a ticket for home October 5, accompanied by Mlle. de Svirsky, the famous Russian dancer, whose portrait I have forwarded by mail.

There is said to have been a shortage of money from the very commencement of the contemplated trip of the dancers. In fact, Miss Fuller was almost unable to leave Paris, having been threatened with the seizure of her trunks and other accessories for personal debts. At the last moment Mrs. T. A. Clarke, who is well known in financial circles in Paris, advanced a large sum of money.

She refused today to state the exact amount, but the total of the debts she assumed is supposed to be about \$20,000.

Mrs. Clarke said this was not the first time she had helped Loie Fuller, but it would be the last. The only other information she had to give was that she had contemplated a trip to New York, and expected to be in the Metropolitan Opera House on the evening when the season of the dancers begins.

It was understood here that the engagements for the company of Loie Fuller were all her own engagements and had no relation whatever to a management here. The management in this country simply agreed to take from Loie Fuller the company which she engaged. No management of any Loie Fuller in this country is responsible for the Loie Fuller engagements, as the arrangements are with her under the condition of supplying a company which she furnishes. Consequently, Vance Thompson is perfectly correct in stating that it is the Loie Fuller troupe, if his statement is correct, and it usually is when he sends it in. No manager here engaged any of those who are embarrassed, whether stranded or not. Those are all engagements made by Loie Fuller for a company, which she was to deliver. This cable seems to prove that Loie Fuller did not bring the company over—the full complement.

AN INQUIRY.

HOTEL GRENABLE, New York, October 10, 1909.

Editor Musical Courier:

I came here from New Haven today to attend Mr. Bispham's recital and I enjoyed myself even more than I had anticipated. The printed English text of the songs was of great help to most of us, but I would like to ask your opinion of the Ecclesiastes, the first of the four, all of which were sung so remarkably well by Mr. Bispham with such understanding and proper musical feeling. This Biblical assertion strikes me as rather conflicting with certain dogmatic daily statements we hear from childhood up, and it is taken out of the book called divine and inspired by God.

1—Ecclesiastes 3:19-22.

One thing that befalleth the beasts and the sons of men: the beasts must die, the man dieth also; yea, both must die. To beast and man one breath is given, and the man is not above the beast; for all things are but vanity.

They go all to one place, for they are all of the dust, and to the dust they return.

Who knoweth if a man's spirit goeth upward? and who knoweth if the spirit of the beast goeth downward to the earth?

Therefore I perceive there is no better thing than for a man to rejoice in his own works, for that is his portion. For who shall ever show what will happen after him?

If to beast and man one breath is given; if both must die; if man is not above the beast; if they go all to one place, etc., as you will see in reading the extract, then Darwin's "Descent of Man" is merely a scientific endorsement of the Bible and must be correct if what the Bible says is true. Man and monkey are one. No one knows different, for the Bible says (read above) that no one knows—no one, mind you—whether man's Spirit goes upward or if the Spirit of the beast goes downward. Darwin says no one knows that, and Spencer says that no one can know. The Bible says above that no one can know, "for who shall ever show him?" meaning that no one will to eternity and beyond, if such a time can be imagined, can show; "ever," as you see. That makes Spencer also a later elucidator of the Bible, according to Spencer and according to the Bible's very words. W. SAMMIS.

This is a musical paper. It takes texts set to music in the spirit in which the composer did it, or at least it endeavors to do so. It does not care to go into the vitality of the text itself, whether it is absurd as in the old Italian opera; whether it is bad poetry as in Wagner's "Nibelungen" adaptation; whether it is sentimental gush or false romanticism, as is the case with much of the rhythmic French text or whether it represent a Nietzsche problem in eugenics, philosophy or ethics. We could enter upon all these special stunts and give our wisdom a chance at exhibition, but we give it up, to others. The Bible, Shakespeare, Burke, Fielding, Addison, Sterne and the old dramatists, Massinger and Beau-

mont and Fletcher are the fonts from which that wonderful language, called the English, flows and all of these books and others, despite Sir John Lubbock and Dr. Elliott, should be carefully and constantly studied. It does not follow that every word must be believed or investigated, for one may at once stumble in the very beginning of the Bible, by attempting to learn where the people of the land of Nod, who were contemporaneous with Adam and Eve, came from. But don't do anything of the kind, Mr. Sammis; don't. Nothing is to be gained by endeavoring to get at the so called facts of olden times so beautifully described by literature. Enjoy the descriptions, because they are the life of literature, just as literature is our life in its turn, our lives again becoming the life of the literature, as things pass on. Don't worry about Darwinism in the Bible. What is called Darwinism always was; Darwin's greatness consists, not in discovering it but in co-ordinating it. That is, he explained it with such literary aptitude and *geist* that it became universally promptly comprehensible. It was Darwin's literary genius that did it, for without that there never could have been an ample demonstration of the facts, as they always were. Get on to the literature, and drop all the rest. Literature is ourselves and we can get all the truth we need from it.

This is to be answered quickly and without consulting books of reference: "Who were the librettists of 'Trovatore,' 'Norma' and 'Sonnambula'?"

MANY an actor and grand opera singer must envy the Halley comet press agent, says the Rochester Post-Express.

"Old First's" Tribute to Buck.

At the Old First Presbyterian Church, the Rev. Dr. Howard Duffield, preceded the sermon last Sunday morning with a high tribute paid to the memory of Dudley Buck, the noted American composer and organist, who died last week. Dr. Duffield spoke at length on the work of Mr. Buck and the influence he has created on church music in this country. "It is only fitting," said Dr. Duffield, "that the Church should pause and recognize the talent of a man who has put forth his best efforts and ideas, and wedded them to passages of holy writ. Mr. Buck was a pioneer in the musical life of America, and his compositions have been played and sung the country

over. No one has done more to aid in the development of our church music."

William C. Carl, organist and choirmaster of the "Old First," who several years ago played for a time under Mr. Buck's direction, had prepared an elaborate program, which was rendered by the full choir of the church. It included:

"Festival Te Deum Laudamus" in B minor.

"Sing Alleluia Forth."

Andante from the Second Organ Sonata.

"At Evening," for organ.

PROGRESS AND OPPORTUNITY.

By THE LATE FREDERICK BURTON.

It is a matter of considerable moment when a great singer, who has steadfastly turned away would-be pupils, and who has consistently based his refusal on a principle, changes his attitude and consents to teach. Perhaps it would be a little more accurate to qualify the phrase "changes his attitude," for the principle that has guided his policy is as firm as ever; the fact is that conditions have changed, or are changing, so that what once would have been wrong, from the singer's point of view, is now right and advisable. The case is one that illustrates admirably the rule that progress and opportunity go hand in hand.

The singer in question is Giuseppe Campanari. From the time when he gave up the cello in the Boston Symphony Orchestra to sing in opera, he has been besought by ambitious young men and women to teach them, and his unvarying refusal has always been upon the ground that it would not be sensible or right to train singers in opera in a country where there was no opportunity for the exercise of their talents. He recognized, as did everybody who gave it serious thought, that home-trained opera singers must go to Europe before they could hope for a satisfactory engagement in their own country. This was not, as the general public believes, because the impresario demanded that his artists should have European prestige, but because the public itself demanded that the artists in America's one opera house should come to it with stage experience adequate to the high standard of performance required there, and that experience could be had only in Europe. Mr. Campanari viewed this state of things candidly, and maintained that it was unfair to the pupil to put him to the expense of training here when he would still have to undergo the risks and cost of seeking necessary engagements abroad.

Moreover, with no disparagement intended for American teachers of singing, it was evident that teachers qualified to be of the highest use to young opera artists would be found in Europe only, for there was the land of operatic opportunity, and there alone were teachers who could help talented pupils by recommendations and introductions to opera house managers. So Mr. Campanari declined to receive pupils, feeling that his usefulness to them was limited by local conditions, and thus far no American singer has been able to benefit by his profound musicianship and ripened artistry.

This seems a pity, for it goes without saying that no resident musician can compare with Mr. Campanari in the gifts, attainments, and experience that he could place at the command of talented pupils. But the time for regret has passed, for the distinguished baritone foresees, as a result of Mr. Hammerstein's energy and enterprise, a complete change in American operatic conditions. A new opera house is going up every year, and the season for opera has been greatly extended. In a very short time, therefore, there will be abundant opportunities for gifted and well trained American singers to get their necessary experience at home. Mr. Campanari stands for opportunity, in that he now feels that it would be proper for him to teach. In making this welcome announcement, he declares it his conviction that a good singer can be turned into an artist in three years. We have no disposition to question this estimate, coming, as it does, from one who knows thoroughly well what he is talking about. Rather would we dwell with satisfaction on the fact that by the time Mr. Campanari's first pupils are ready for the operatic stage the American stage will be ready and eager for them.

Soloists for Symphony Tour.

Haensel & Jones, managers of Walter Damrosch, conductor of the New York Symphony Orchestra, announces the engagement of the following soloists for the annual spring festival tour of that organization, which begins April 3, 1910: Sara Anderson, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Marcus Kellerman, baritone, formerly of the Berlin Royal Opera.

Wullner Due Tomorrow.

Dr. Ludwig Wullner and his accompanist, Coenraad Von Bos, are passengers on the steamer Deutschland, which is due in New York tomorrow (Thursday).

Alexander Siloti will lead seven symphony concerts this winter in St. Petersburg.

MAINE MUSIC FESTIVALS.

SPECIAL REPORT OF THE BANGOR CONCERTS.

BANGOR, Me., October 10, 1909.

THE BANGOR PROGRAMS.

Thursday Evening, October 7.

- Overture, Die Meistersinger.....Wagner
Festival Orchestra.
Hallelujah Chorus.....Handel
Festival Chorus.
Aria, Lochnivar.....Chadwick
Reinold Werrenrath.
It Comes from the Misty Ages, the Banner of St. George.....Elgar
Festival Chorus.
Scene à Cavatina, Act I, Il Trovatore.....Verdi
Madame Jomelli.
Ronde d'Amour.....Westerhout
Festival Orchestra.
Go Forth Upon Thy Journey, The Dream of Gerontius.....Elgar
Reinold Werrenrath and Festival Chorus.
Fantaisie, La Boheme.....Puccini
Festival Orchestra.
Group of Songs—
Chant de Bacchante.....Bemberg
The Call of Radha.....Harriet Ware
Du bist die Ruhe.....Schubert
Nocturne.....Magdalene Worden
L'Ete.....Chaminade
Madame Jomelli.
Light of the World, The Light of Life.....Elgar
Festival Chorus.
Group of Songs—
Ich wandre durch die stille Nacht.....J. Bertram Fox
Molly's Eyes.....Hawley
Danny Deever.....Damrosch
Reinold Werrenrath.
Holy Redeemer.....Marchetti
Blow, Ye Gentle Breezes, Blow.....J. Christopher Marks, Jr.
Festival Chorus.
Grand aria, Thais.....Massenet
Madame Jomelli.
The Challenge of Thor, King Olaf.....Elgar
Festival Chorus.

Friday Afternoon, October 8.

- Les Preludes.....Liszt
Festival Orchestra.
Group of Songs—
O del mio dolce ardor.....Gluck
All' mein Gedenken.....Richard Strauss
Als die alte mutter.....Dvorak
The Face of All the World Has Changed.....Hadley
O Hermit! O Veery!.....Hadley
Frederic Gunster.
Fire Music, Walkure.....Wagner
Festival Orchestra.
Symphonic poem, East and West.....Blair Fairchild
Festival Orchestra.
Group of Songs—
Lungi dal caro bene.....Secchi
Indian song, Gitchi Manito.....Carl Busch
Irish Names.....T. Hilton-Turvey
Reinold Werrenrath.
Symphonic poem, Don Juan.....Richard Strauss
Festival Orchestra.
Perplexity.....Harry McLellan
Festival March (Maine composers—by request).....James Wright
Festival Orchestra.

Friday evening, October 8, in Bangor, and Tuesday evening, October 12, in Portland:

- Fantasia (allegro vivo), Francesca da Rimini.....Tschaiakowsky
Festival Orchestra.
Prison Scene, Le Prophete.....Meyerbeer
Madame Langendorff.
Song of Promise.....J. K. Paine
Jessie Nash-Stover, soloist.
Festival Chorus and Orchestra.
Blessed Jesu.....Dvorak
Festival Chorus.
Group of Songs—
Morning Hymn.....Henschel
Still Is the Night.....Bohm
Thy Beaming Eyes.....MacDowell
Madame Langendorff.



UNION STATION AT BANGOR.

- Polonaise, Scenes de Ballet.....Glazounow
Festival Orchestra.
Samson and Delilah.....Saint-Saens
Madame Langendorff.
Spring Waltz.....A. J. Davis
Festival Chorus.

Saturday Afternoon, October 9.

- MENDELSSOHN CENTENARY CELEBRATION.
Overture, Ruy Blas.....Mendelssohn
Festival Orchestra.
Hear Ye, Israel, Elijah.....Mendelssohn
Jessie Nash-Stover.
Scherzo and march, Midsummer Night's Dream.....Mendelssohn
Festival Orchestra.
Hymn of Praise.....Mendelssohn
Madame Stover and Mr. Kennedy.
Margaret Ross in Bangor.
Martha F. B. Hawes in Portland.
Festival Chorus and Orchestra.



WILLIAM ROGERS CHAPMAN.

Saturday Evening, October 9.

- Overture, Merry Wives of Windsor.....Nicolai
Festival Orchestra.
Song of the Vikings.....Faning
Festival Chorus.
Aria, Der Freischütz.....Weber
Frederic Gunster.
Ballet music, Dance of the Hours, La Gioconda.....Ponchielli
Festival Orchestra.
Jewel song, Faust.....Gounod
Geraldine Farrar.
Night Divine, Les Contes d'Hoffmann.....Offenbach
Festival Chorus.
Group of Songs—
Modest Heart.....Wolf
Maiden and Butterfly.....Chadwick
Sweetheart, Thy Lips.....Chadwick
Canzonetta.....Loewe
Zueignung.....Strauss
Geraldine Farrar.
Overture, Parsifal.....Wagner
Festival Orchestra.
Finale, Act I, Parsifal, Procession of the Holy Grail.....Wagner
Messrs. Werrenrath and Gunster and Chorus.
Semi-Chorus and Thirty Solo Voices.
Salut d'Amour.....Elgar
Festival Orchestra.
The Night Has a Thousand Eyes.....Nevin
Mighty Lak' a Rose.....Nevin
Festival Chorus.
Aria, Mignon.....Thomas
Geraldine Farrar.
It Comes from the Misty Ages, The Banner of St. George.....Elgar
Festival Chorus.

Musically and commercially the thirteenth annual festival of Maine's Eastern Association already stands on record; the death knell of fears both as to its outcome and income—it is believed—was sounded with the final note

of the Festival Chorus and Orchestra before an audience which filled every seat and box in the spacious auditorium Saturday evening, October 9. Ideal weather with the hint of summer in its softness—perpetual sunshine, open cars, white dresses worn by the feminine public, a spirit of what the festival means—its wealth of influence to all concerned and unconcerned—crowds of visitors until every hotel, boarding house and many private homes were overflowing. And greatest of all were the splendid programs furnished by William Rogers Chapman, and his big army of helpers in the way of sixty orchestra players, 600 chorus members, and last, but not least, that most unusual and remarkable woman—Mrs. William Rogers Chapman—the center of all inspiration behind the scenes—and often before.

The array of artists was unusual for one festival. Langendorff, the mezzo-contralto; Jomelli, the prima donna; then Farrar, Stover, Werrenrath, Kennedy and Gunster—a galaxy of singers worthy of any musical function anywhere.

The brilliant success of the chorus is yet problematic; it is amazing, to say the least, how a number of small choirs scattered here and there in various small Maine towns like Calais, Houlton, Waterville, Ellsworth, can be assembled once a year in one grand ensemble, harmoniously blended after one or two rehearsals with a new orchestra in new works. It is a question that can only be answered by those who sit and watch the Chapman baton and little individual maneuvers on his part, which the chorus members understand and appreciate and endeavor to follow with proverbial New England integrity. The various conductors have necessarily drilled the separate choirs in their own way, and, to repeat, it is a subject of no little wonder as to how the splendid ensemble is finally effected by Mr. Chapman.

"The season has been one of propitious outlook," said one of the executive committee. "We have sold several hundred more seats than ever before, showing how our festival is growing."

Thursday afternoon's rehearsal went off finely. There was the usual ovation tendered Mr. Chapman by his devoted chorus, then work began in earnest and the secret gradually unfolded—the secret of getting attack, modulation, tempi, rhythms and the drilling down to the artistic "fine point."

The effect showed plainly that evening, but even better on Friday evening, after the members became accustomed to the orchestra. Swing and rhythm became surer, and freshness and vigor were evident—the attacks bolder, the color more artistic and chiefly because the Chapman mind knew just how to do it. Old members of the chorus form its stable part. Confident and reliable—they can go ahead—even in works of ambitious import.

The singing, on Thursday evening, of the Handel "Hallelujah" chorus was inspiring.

Just a handful of men, but able to balance the large number of sopranos and altos. The volume was immense—600 strong—and thus the festival was opened with one of the greatest choruses ever written. Elgar's works, as given at Bangor, were eventful in more than one way. Selected portions were made for festival presentation from four great works of this composer: "It Comes from the Misty Ages," "Go Forth Upon Thy Journey," "Light of the World," and "The Challenge of Thor," and drilled by Chapman—a very martinet when it comes to certain details; and these at the opening concert. Werrenrath.



CHAPIN PARK, BANGOR.

in "The Dream of Gerontius," made his solo work memorable for its impressive dignity and whatever there was in the text of dramatic intensity. Choruses of "Angels" and souls in purgatory followed, and the effects were good—sometimes very good when it came to climaxes—and the ability of Director Chapman to hold a climax was again a source of wonderment to those who knew what it meant for a somewhat restricted choir—restricted in balance of voices, if anything, to "do" such ambitious music so acceptably. The many flights of imagination in the text written by Cardinal Newman, seemed to be considerably felt, and what was left unfelt was amply compensated for by the good playing of the Festival Orchestra. Mr. Werrenrath made a fine impression, and the chorus exceeded all expectations in "The Challenge of Thor," which closed the program that evening—a brilliant and eventful finale, because so well done. The spirit was glorious. The Chadwick aria, "Lochinvar," afforded Werrenrath another splendid opportunity to show his versatility. But it was really "Jomelli Evening," as she was accorded the distinguished honor of being invited back to Bangor after a last year's triumph. Her pure limpid soprano, in its pearl-like purity, was at its best in the "Queen of Sheba" aria, substituted for the "Il Trovatore" number down on the program.

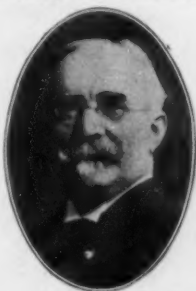
Her singing of a group of songs by Bemberg, Harriet Ware, Schubert, Magdalene Worden (at present the accompanist of Madame Jomelli), and Chaminade, was delightful. The audience stormed her with "Bravos," and applause. Miss Bardon, the writer of the beautiful song, "Longing," the text of which was written by A. A. Cowles, played the accompaniments beautifully. Miss Bardon's playing was a background, a framing for the singer's art, and she was rightly accorded a place on the list of great artists who have visited Bangor. The spirit of Jomelli is itself infectious. She is a power on any platform, and the same may be said of Langendorff, who took Bangor "by storm" Friday evening, with her dramatic intensity and the exquisite art of her singing. She had to respond to so many encores that the hour was late, but the calls continued. Her "Samson and Delilah" aria will not soon be forgotten. Her conception of the fascinating Delilah was perfect. She artlessly forgot stilted conventionalities and gave a great rendering, akin to Schumann-Heink's conception of similar dramatic numbers. There was impeccable art in all she did, and an ovation began. The audience would not let her stop, but go on she must.

But back to Jomelli and her rendering of the "Thais"

aria. There was exquisite beauty in her refinement of reading. One had scattered memories of a singer who made the song sensual—not so Jomelli. Her Thais was a misguided but wonderful creature of impulses. The Jomelli voice is one which lives long in the minds of lovers of beautiful tones, and her gracious presence was an inspiration to the big chorus.

Two great singers, Langendorff and Jomelli, one from the Royal Opera at Berlin, Vienna, Dresden, Hamburg, Wiesbaden; the other from the Manhattan and Metropolitan, besides the concert stage, and brought to Bangor through the device of William Rogers Chapman! What this means to Bangor is food for thought!

Frederic Gunster, a young Pennsylvania tenor, made his first appearance at the Eastern Maine Festival, and created a very favorable impression in his singing of a group of songs from Gluck, Strauss, Dvorak, and Hadley, on Friday afternoon, and an aria from Weber and in the "Parsifal" number on Saturday evening. Mr. Gunster is a young singer, but Mr. Chapman is in favor of encouraging young talent, so introduced Jessie Nash-Stover and utilized Frederic Kennedy, the very promising tenor, of Portland, for the second year. Mention must be made of the comparatively new work of Blair Fairchild, "East and West," which has been dealt with in a comprehensive



Charles J. Wardley.



John L. Parker.

EXECUTIVE COMMITTEE, EASTERN ASSOCIATION.

way by this American writer. "He has done much with his theme," Director Chapman stated, after the audience ceased applauding. The almost new orchestra, selected from the Manhattan and Metropolitan forces, did good work. A new concertmaster was in attendance, and he showed keen appreciation of the fine detail of Mr. Chapman's work. The attempt by the chorus to sing the finale of Act I from "Parsifal" might and did receive a little criticism, for although what has been said of the splendid ensemble singing of the chorus, considering all things, the "Parsifal" music was beyond them—for the cadence therein is of itself a mighty thing to sustain by even old and experienced choruses.

But who but Mr. Chapman would encourage a choir of varied degrees of ability to attempt a classic like "Parsifal"—but the Chapman idea is one of progression and advancement and "do or dare," and it is gloriously commendable!

Vocal equipment alone would not suffice to get the long line of melody—grand melody as it is—in the "Parsifal" act. Mr. Chapman knew this, and did much at the last moment with his wonderful magnetism and "stick," and brought out sonority and evenness one felt "shaky" about at first.



TARRATINE CLUB HOUSE, BANGOR.



A BANGOR RESIDENCE IN JANUARY.

The summing up of the festival is nothing short of a great success—from the wealth of music and singing down to the spirit of hospitality and good feeling which seemed to be extended, on all sides, by the good citizens and music loving folk of Bangor, Me.!

FESTIVAL NOTES.

The third annual banquet took place in the Oak Room at the Bangor House Thursday, the opening evening, with presidents of the choruses, members of the executive committee, and several of the festival artists—or those who had arrived—in attendance. Hon. F. O. Beal, president of the Eastern Association, sat at the head, with Director and Mrs. Chapman on his left and right respectively. The table was aglow with candles, flowers, dainty viands, and a long line of happy faces. Informality was the crowning feature. Hon. Mr. Beal, Charles J. Wardley of the executive committee, Henry B. Eaton, president of the St. Croix Festival, at Calais, Me., Director William Rogers Chapman, and Mrs. Chapman kept up a flow of felicitations—in brief speeches of welcome and encouragement; to wit: What the festival meant to each personally in a broad educational way. Mr. Beal refuted the grave (?) insinuations of Mr. Chapman that the festival's success was due to him, and replied: "I do not want so much credit—put it where it is due. The festival could not run without Mr. Chapman and his charming wife—without the choruses—without an executive committee—in fact, it could not run alone, but each man in his place. Our strength the past success have lain in our united efforts." Conviviality flowed like wine, everyone enjoying the words of good cheer, and auguring of interest on each one's part in the festivals of coming years.

The chorus! Again it amazes the most eager enthusiasts as well as those who may be afflicted with the chill of apathy—if there be any of the latter in Bangor—to observe the buoyant spirit of Director Chapman's six hundred men and women, many of whom have journeyed afar to Bangor—their Mecca for the present—to sing in Maine's great festival. Each member, no matter where from, defrays his or her own expenses to and from the city while here, and no seat was empty.

Flavius O. Beal again, may it be recorded, has been chosen eight times as Mayor of Bangor, not only because he is a Maine man but chiefly for the place he has held in the hearts of the Bangor public. "I like music," said Mr. Beal. "Do you know the festival has educated me along with the rest of the people. I think there is nothing so morally refining, hence educative. Of course I spend considerable time in making plans for our festival, but it pays back every time—the chief compensation being my enjoy-

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ment of the people's enjoyment—and the great good resulting." Mr. Beal has been president of the Eastern Association since its inception thirteen years ago. It is an old but interesting story told in the "festival family" how William Rogers Chapman came to Bangor, years ago, and with his accustomed long-headedness saw the making of a big festival in this portion of Maine; he mentioned the fact to F. O. Beal, and other local authorities, and when asked by Mr. Beal what he wanted, and what he proposed to do, answered: "I want a building for festival purposes," getting the answer: "You shall have it." Director Chapman says: "You could have knocked me over with a feather when I heard Beal say those magic words, for I naturally thought there might be some protest—at least a little—but there was none—and Beal built our handsome Auditorium, which has furnished an inspiration to all of us, from the chorus up—or should I say from the chorus down?" "Beal built it!" Magical words, indeed, for the seasons one by one are proving how magic works and how the spirit of music now broods all over Eastern Maine, even in small towns, wherever a chorus has been formed—no matter how small—to make its annual pilgrimage to Bangor to sing under Chapman's baton. The people generally have learned to bestow confidence in whatever Mr. Beal places his confidence; they believe in him, love him, and feel that the city owes him a debt of gratitude not easily cancelled.

The Jomelli voice and unaffected charm were subjects of general discussion this year by Festival attendees, but the "Jomelli gowns," too, held sway in a little kingdom of the feminine brain all their own, for their distinct individuality added, if possible, to the radiant personality of this artiste. On "Jomelli evening," as opening night was styled, she wore a Paris concoction of regal beauty—black silk tulle princesse pattered with cut jet with emerald tulle touches, and diamonds. The enormous corsage of American Beauties only emphasized Madame Jomelli's handsome face and figure.

Magdalen Worden, the friend and accompanist of Madame Jomelli, shows her French descent in a very piquante and winsome personality. Dark, petite and quick in movement she is indeed in striking contrast to the queenly Jomelli, whose art she so admires. When asked as to her coming tour with the great soprano she quickly exclaimed: "I look forward with rare anticipation to my tour to California with Madame Jomelli—more even than I can half express. Our programs will be most interesting, I think. Madame Jomelli is a superb artist, and it is a downright pleasure to play for her. She is such a great musician back of all the knowledge of her truly wonderful art."

Madame de Rigaud, the celebrated (and rightly so) teacher of New York, accompanied her famous pupil, Madame Langendorff, to the Festival, but unfortunately was prevented through temporary illness from witnessing what will long be remembered as "The Langendorff Ovation" on Friday evening. Madame de Rigaud is a woman

whose presence is one of value to America, as she accentuates certain fundamental truths in the training of the voice which are refreshing in the face of the fact that teachers generally ignore them. She is, in metaphysical lore, a "voice healer," when it is found that the delicate vocal organs have been injured—as was the case with Madame Langendorff when she left the Metropolitan Opera House and applied to the de Rigaud studios for lessons. In her pretty broken English, Madame Langendorff said: "Madame de Rigaud is the greatest teacher I ever knew; I have studied with her three years and adore her great method."

"We all love you!"—"You are the greatest singer we have ever heard!"—"You are Great, with a big G!"—"Your



MADAME LANGENDORFF.

heart is almost as big as your voice!"—"Oh, I can't say anything!"—"I never heard anything like your singing!" were some of the expressions of the chorus as they filed past Madame Langendorff on Friday evening. For almost three hundred times was her hand held, squeezed and then shaken, as the pretty women passed from their seats on the stage.

"I never knew really how one person could affect a crowd till I watched Director Chapman's influence over

the chorus yesterday," said one of the Festival admirers. "He furnishes a peculiar inspiration to those upturned faces. I watched him, and the result was surprising."

A Beal expression: "The Chapmans started the whole thing." The Chapman parliance: "Beal did it!"

Werrenrath has the honor of being cylept "Father" by so distinguished a singer as Jeanne Jomelli, since they sang together in Elgar's oratorio, "Caractacus," at the Worcester Festival in 1908, Jomelli taking the part of Eigen, daughter of Caractacus.

The city of Bangor must be credited for much that was thoughtful, courteous, and businesslike during the festival. John R. Graham, president of the Bangor Street Railroad Company, is to be sincerely thanked for a perfect system of transportation during the festival—cars running in close proximity at the opening time, and waiting at the close of each performance, whether rehearsal, matinee, or evening. Taxi-cabs and carriages were also in abundance, and standing at convenient corners for the stranger within Bangor's gates. The stores down on Main street, with handsomely decorated windows, gave Bangor a new reputation beyond that of its musical proclivities—an up to date, progressive and attractive metropolis of this part of New England.

The display on the front of the Auditorium was of special significance—three stars in electric jewels—perhaps referring to the three prima donnas—"stars" in the musical firmament—Jomelli, Farrar and Langendorff. Long chains of light in crimson and blue joined these, again significant of the sympathy in all truly great art.

"We augment our chorus through the children of the public schools, that is, they get such excellent training from Mrs. Tilton, so that by the time they finish High School they are proficient in sight reading, and ready to take up works handled by the Festival Chorus," was remarked by a member of the festival helpers.

Friday evening, Madame Jomelli; her husband, Monsieur Hemance; Magdalen Worden, composer and accompanist, and Reinald Werrenrath, formed a theater party at the performance of the "Third Degree." The leading lady, Marion Kirby, being an old friend of these artists, a "petit souper" following in Madame Jomelli's suite at the Bangor House.

Frances McNichol is a "Maine product"—and a fine and worthy example. He lives in Augusta, Me., teaches voice, giving on an average of seventy lessons a week during the winter, and is one of Mr. Chapman's most sterling and dependable conductors, at both Portland and Bangor. He has served as choirmaster and organist at National Home, just a trolley trip from Augusta, yet with all of his teaching finds time to drill effectively his big choirs for the festival. "He is a power, and we delight in Mr. McNichol

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as a conductor," remarked an enthusiastic member of his chorus. He is a sincere worker for the festival, and has unbounded confidence reposed in him by Director Chapman.

Reinald Werrenrath, the baritone, booked four important engagements while at the festival: three points in Illinois, thus completing his big Western tour, and one with the Apollo Club, in Pittsburgh.

An open secret was revealed during Friday morning's rehearsal. An ardent music and festival lover of Bangor—a woman, of course—paid the tuition last year for two young owners of beautiful voices as members of the chorus. Others take note of this beneficent spirit.

John L. Parker is one of the "mainstays" of the festival's executive committee—and his presence at the Auditorium is one of the "facts" of the festival. His work is quiet but effective—in behalf of all that goes to make the project one of immense success. Mr. Parker is widely known as a business man of Bangor, is very popular socially, and is one of the "props" behind the scenes of all that big machinery on which the festival turns. He gives his assiduous attention to detail, even though a very lucrative insurance business in Room 108 at the Merrill Trust Building may need his attention.

A supper was tendered the artists by Hon. J. P. Bass at his beautiful High street residence Saturday evening following the performance, the guests present being: Mr. and Mrs. J. L. Ketterlinus, Mr. and Mrs. W. R. Chapman, Mr. and Mrs. Sidney Farrar, Geraldine Farrar, Major Frederick H. Strickland, Lillian F. Hill, Madame Jomelli, Madame Langendorff, Louise Burpee, Mr. Hemance, Miss Worden, Mr. and Mrs. Oliver L. Hall, Ernestine Thompson, Marion Kirby, Jesse Nash-Stover, Miss Busby, Frederick A. Kennedy, Reinald Werrenrath, Frederick Gunster and Arthur Rosenstein. American Beauties adorned the table, and all the guests declare that they spent a rare evening. Mr. Bass is proprietor of the Bangor Commercial, and one of the largest property owners in the city, as well as a leading member of Bar Harbor's summer colony.

The charms of autumnal foliage on the maple lined avenues of Bangor—varied yellows with splashes of cardinal—won the artistic side of the Latin blooded visitors. "Beautiful Bangor!" was the general verdict after an auto spin in and around the picturesque environments of the city.

Mrs. Tilton, supervisor of music in the public schools of Bangor for the past several years, said to the reviewer: "I am going to try to get a fund started for certain boys and girls to pay for membership, music and incidental expenses, in our Bangor chorus. Where I hear good voices possessed by those who find it inconvenient as school children to defray the expenses of so much, such as the many incidentals necessary during the school term, this fund shall be used. Some of them have pretty heavy expenses during the school year, and for that very reason cannot join this chorus." Mrs. Tilton is a Bangor woman actively employed in all that pertains to music. Her training has been of the best, and as director of music she is a power for progress. "We spend only about twenty minutes a day in sight reading and singing, and in the end it shows in actual results," she said.

"Director Chapman is always giving some one a chance," was overheard. "It is marvelous—his influence in stirring up interest in the small towns or chorus centers, which he visits once a year, then leaves them in charge of local conductors—but few men could do this. He's a natural organizer."

The Schumann Club is a most important organization of Bangor, consisting of fully sixty members, all women, and allies itself closely to study during the winter. Mrs. Frank L. Tuck, a teacher of piano, is president of the club. "It is a fine study class," one of its members said, "and we take up the great composers and their works from time to time; we feel that much good and profit follow."

Mae Silsby's alliance with the festival as accompanist was again appreciated. Her poise on the platform was remarkable, and she showed marked proficiency in her chosen line as she played the difficult accompaniments of Langendorff, Werrenrath, Gunster and others. Miss Silsby is a Bangor girl with much natural musical ability, and is organist at one of Bangor's leading churches, besides teaching a large class of piano pupils. Her willingness and spirit of accommodation are attractions to be emulated.

The ideal October weather which was so perfect for the Festival was commented on by all visitors to Bangor, many of whom had brought along thick clothing for chilly October days. The latest fad was to call it "Beal weather,"

referring, of course, to the fact that anything F. O. Beal ever attempted was balmy and full of the sunshine of his smile. A rare sight to see streets covered with a carpet of yellow leaves, and at the same time women pedestrians in white and tinted linen frocks, and straw headgear.

The Bangor News Company, at 22 Hammond street, will be found the headquarters for the Festival Number of THE MUSICAL COURIER. Put in your order early.

Charles J. Wardley, the senior member of the executive committee, added the dignity of his presence on each occasion of the Festival, lending his private box to the various artists, and distinguishing himself (unintentionally) by extending various courtesies. Mr. Wardley was a great factor in the success of the Festival, assisting in the many details both before and back of the scenes.

A missed face this year was that of Samuel Faulkner, of Chicago (Mrs. Chapman's aged father), who has been in attendance for the past twelve years, but owing to illness was unable to attend the thirteenth annual Festival. A telegram was sent Mr. Faulkner by his friends on the evening of the banquet—surely a thoughtful act on the part of those able to be present.

Madame Jomelli was the recipient of many Bangor courtesies, one which she greatly enjoyed being a luncheon



AUDITORIUM.
Where Bangor festivals are held.

given in her honor by Mrs. and Miss Hunt, and afterward an automobile run about the city. "I love Bangor more and more," the beautiful artist said when asked as to her stay here. "They are most hospitable and dear people."

Langendorff was the center of attraction as she was ushered to Mr. Wardley's box Saturday evening, and a storm of applause greeted her. The same to Madame Jomelli as she ascended the steps arrayed in a ceil blue gown studded with silver.

A Bangor audience conservative and cold! Not so when Langendorff sang, at least. "The roof almost fell," a small boy declared after Langendorff's many encores.

The conductors agree that the average attendance at their choruses was better this past year than ever before.



STATE STREET, BANGOR.

This is encouraging for the Festival workers, and especially so to Mr. and Mrs. Chapman.

The admission price was "put up" this year, being fifty cents in advance of last year's, and yet the attendance was better. Rehearsal prices even more—but the attendance, especially on Friday and Saturday mornings, better than ever.

"The chorus is the backbone of the Festival. One hears a lot as to what the Festival does for the chorus—but what about the value of the chorus to the Festival?"—some one said. Pretty true!

Margaret Ross, who made her debut before a Bangor audience, is a young singer who has won considerable attention for a beautiful voice, and has held a fine church position in Philadelphia. Miss Ross' locating in Bangor as a teacher of voice is a sincere compliment to Bangor's musical public. She gave supreme satisfaction with her singing at the Mendelssohn celebration Saturday afternoon in the "Hymn of Praise." Martha F. B. Hawes took the same part in Portland.

WYLYA BLANCHE HUDSON.

HAMLIN'S RECITAL PROGRAM.

Four Shakespearean lyrics set to music by Roger Quilter will be interesting features of George Hamlin's recital at Carnegie Hall, Sunday afternoon, October 17. Mr. Hamlin will also sing Campbell-Tipton's "Hymn to the Night," and Carl Busch's "The Last Taschastas," both of which compositions were written for and dedicated to himself; while other numbers are: Elgar's "In Moonlight," Schreider's "Flower Rain," and lieder of Schumann, Schubert, Liszt, Handel, and Hugo Wolf. The complete program follows:

Deh più a me non v'ascondete.....	Buonocini
Rendi'l sereno al ciglio, from Sosarme.....	Handel
Ein frohlich Gesang.....	Old German
Der Musensohn.....	Schubert
Dass sie hier gewesen.....	Schubert
Der Wanderer an den Mond.....	Schubert
Provençalisches Lied.....	Schumann
O kumm' im Traum.....	Liszt
Jugendglück.....	Liszt
Jägerlied.....	Hugo Wolf
Er ist's.....	Hugo Wolf
Fair House of Joy.....	Roger Quilter
Weep You No more.....	Roger Quilter
O Mistress Mine.....	Roger Quilter
Blow, Blow, Thou Winter Wind.....	Roger Quilter
Hymn to the Night.....	Campbell-Tipton
In Moonlight.....	Elgar
Flower Rain (by request).....	Schneider
The Last Taschastas.....	Carl Busch

New Bookings for Janpolski.

Albert Gregorowich Janpolski, the Russian baritone, whose tour to the Pacific Coast in February has already been announced, is to sing en route with the Burlington, Ia., Musical Club at Wichita, Kan., and at Denver, Col., after filling his Eastern engagements.

Selmar Meyrowitz, a young composer and conductor, scored a friendly success at his baton debut recently in the Berlin Komische Oper.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, September 27, 1909.

At the Opéra-Comique there is a revival of the "Magic Flute" (*La Flûte Enchantée*), by Mozart, with a fifth version of the livret of Schikaneder, translated by MM Ferrier and Bisson. Director Albert Carré has given supplementary study to Mozart's great work, the "Magic Flute," the result of which has delighted an enthusiastic public. Marguerite Carré is undeniably a remarkable Pamina from whom emanates a subtle and delicious charm which captures and subjugates the audience. The orchestra, directed by M. Ruhlmann, is beyond praise and should be individually recognized. The illusion of the mise-en-scène is perfect and ancient Egypt in all her mysterious, provocative, impenetrable charm lies before us. From a French viewpoint, the singing of all the roles is very satisfactory and praiseworthy, which, however, an Italian, entertaining certain notions about "bel canto" and "Mozart"

singing, might not find so "Mozartian" or "bel canto"-like. Tastes and style, you know, sometimes differ.

Rose Caron, decorated with the Légion d'Honneur, has resigned the teaching profession, at least at the Conservatoire, which she entered in 1905. She was the first great woman singer on whom the honor of teaching at the Paris Conservatoire had been conferred. Though Madame Caron herself has not confirmed the fact of her resignation, it is said to be irrevocable. She will be greatly missed for she so well interpreted lyric art in her teaching. Her vivid personality imposed itself on the young students, inspiring them with the same ardor, the same desire of comprehension, the same patient and faithful study of the masterpieces of Beethoven, Gluck, Wagner and Reyer.

The death of the much regretted Jean Lassalle left many singers professorless. Many were the speculations as to who could replace Lassalle. Among the numerous candidates were two men—artists from the Opéra—a contralto of the same Opéra who bears the name of the beloved of Faust. The combination which has definitively triumphed, after a severe struggle between the candidates and a vote of the municipality, is as follows: Jacques Isnardon, professor at the Conservatoire, will direct the cours, with MM. Cornubert, of the Opéra-Comique, and Verin, of the Opéra, associates. The cours will begin October 17, with 102 pupils already entered—a promising beginning.

The widely known singing teachers, Mr. and Mrs. King Clark, who have been away during the summer spending their holiday "en auto," returned to town ahead of their prearranged teaching season, i. e., the 1st of the month instead of the 15th, owing to the numerous applications received for lessons. Among the various places visited by the Clarks was Bayreuth, where a disciple of the Clark studios has been singing the role of Elsa in "Lohengrin." Encountering Mr. Clark some days ago, I naturally inquired about Gertrude Rennyson's Elsa and the Bayreuth season in general, eliciting from the happy faced professor the following remarks: "Bayreuth," said Mr. Clark,

"gave some very remarkable and successful representations this year. I could not be present the entire season, much to my regret, and did not hear all the performances, but those we did hear were extraordinary in many respects. For instance, Carl Müller, the kapellmeister, who succeeded the late Herr Kneisel (Müller had been Kneisel's assistant up to the time the latter died), is now in full charge and prepares the artists in their roles. I was a personal witness of his work while at Bayreuth. Müller is extremely exacting in diction and style and no detail is ever neglected or slighted by him. His work is simply perfection. Siegfried Wagner showed himself a remarkable conductor of 'Lohengrin.' In this opera, my pupil, Gertrude Rennyson, had the honor to be invited to sing the heroine's part, and her Elsa was very successful and found much favor with the public. I have heard 'Lohengrin' many times before," continued Mr. Clark, "but never really heard it until now; it was unforgettable. These performances of 'Lohengrin' at Bayreuth were the most stupendous I have ever heard; the chorus was perfect beyond description—it was great! Clarence Whitehill, the baritone, was another successful American singer heard at Bayreuth; he sang the part of Amfortas in 'Parsifal.' The operas given this year were the 'Ring,' 'Lohengrin,' and 'Parsifal,' the conductors being respectively, Herr Balling, Siegfried Wagner and Carl Muck. In all the work at Bayreuth, I found the wonderful devotion to the high ideals of the master most touching; and here is another thing I want to speak of, and emphatically, and that is, that the singing of Wagnerian roles as taught and practiced in these Bayreuth presentations is not in the least injurious to the singer's voice. The thorough preparation of the works produced at the Bayreuth Theater precludes the possibility of giving opera there every year. Bayreuth is a great and wonderful institution!"

M. Cazeneuve, who has taught gratuitously for three years at the Conservatoire, has been nominated titular professor of singing in place of Lassalle, deceased. In consequence of this nomination there is vacant the post of supplementary professor of singing, without a salary. Candidates must present themselves within a period of

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twenty days, beginning September 23. Rose Caron justifies her resignation by her absolute need of rest. M. Hettich, owing to the death of the regretted Manoury, was appointed last July titular professor of singing with 1,200 francs yearly salary, minus 5 francs monthly for the pension. Three professors of singing must be chosen: one titular and two supplementary, without salary. Doubtless we shall soon know the names of the elected.

The Academy and the Crosses. The general public willingly imagines an Academician being covered with decorations. But out of thirty-eight only half would be of the rank of officer of the Legion of Honor. Indeed, nine are simply Knights and ten are nothing at all. There is only one grand officer, M. Lavoisier, and four commanders: Jules Claretie, Henri Poincaré, the Marquis de Vogüé, and Paul Hervieu—the highest in grade of dramatic authors since Sardou. Jean Richepin must be named among the non-decorated, and Henri Lavedan among the Knights. The six musicians of the Academy of Fine Arts have been more favored: two grand officers, of whom one wears the grand cross; MM. Massenet and Saint-Saëns; a commander, Theo. Dubois; and three officers, MM. Paladilhe, Leneveu and Fauré.

Tuesday afternoon, Charles W. Clark, the baritone singer and teacher, who has resumed his residence in Paris, was "at home" to his friends, who were entertained with song and a cup of tea. Mr. Clark was in capital form and sang the following: Brahms—"Die Mainacht," "Immer Leiser," and "Ständchen"; Duparc—"L'Invitation du Voyage"; Widor—"Le Plangeur"; Fauré—"Les Berceaux"; Hahn—"L'Heure exquise"; Schubert—"Der Doppelgänger"; and several English songs. Miss Thorpe, a pupil of Mr. Clark, has just made a successful appearance in England with the Merry England Company. This is Miss Thorpe's first engagement, and the press spoke favorably of her acting, as well as of her singing.

Minnie Tracey, the well known American singer in Paris, who returned recently from successes achieved in Geneva at the Opera, where she appeared as Isolde and as Elizabeth, gave a tea-musical for Frances Helen Humphrey and William C. Carl, of New York. During the afternoon Frank Riley, a young baritone, pupil of Madame Humphrey, sang the "Holder Abendstern" aria from "Tannhäuser," "Vision Fugitive" from "Hérodiade" and "Mother of Mine," by Frank Farns. Mr. Riley has a very agreeable and sympathetic quality of voice, which has been well trained in the lower and medium parts, but he is

still inexperienced in the use of his voice in the upper range. He made, however, a most favorable impression on his audience. Mr. Riley goes back to Buffalo to complete his voice work with Madame Humphrey, and then returns to Paris for repertory study. Madame Fauvin, of the Gaité, sang some Massenet airs, and Miss Tracey favored her guests with several Léon Moreau songs, accompanied by the composer. Among those present were: Comtesse Staera, Mlle de Pigaye, the sculptress, Dr. and Mrs. Dossert, Katharine Fisk, Comtesse de Kossowski, Baronne de St. Bresson, Miss Gregory, Mrs. Richard Hamilton, Carrie King, Georges Feodoroff, Dr. Neuhaus, Mr. Guilman, Marcel Bernanneau, Edmund Russell, Count Ravich, Alex. de Grinevsky, Mr. Ogden, vice president of Johns Hopkins College, Dr. Hartman Reera and Mr. Fentress.

Frank Richter, an American pianist, gave a splendid program on Friday afternoon before a coterie of musicians in the large and new studios of Henry Eames. He demonstrated his great ability to the satisfaction and enjoyment of every one present. Mr. Eames' course in general theory (musical essentials) at the Bertholet Institute is meeting with gratifying success. He inaugurates this same course November 1, at his studio. The course is one that every music student requires. His piano classes are growing and he and also his assistant, Miss Archibald, are much occupied.

Prof. H. Dumarthey has returned from Geneva, Switzerland, where he instructed a summer class in French diction. M. Dumarthey has become the professor of most of the foreign pupils studying singing in this city. His teaching is so practical and thorough that singing teachers generally recommend him to their pupils for diction and the language.

In addition to the Teatro Nazionale at Rome, Director Clementino de Macchi has just obtained the concession of the Teatro Carignano in Torino. This will enable Maestro de Macchi to give a spring as well as a summer season of Italian opera. Mr. and Mrs. de Macchi will return to New York on October 8 by the Deutschland.

Emma Banks, a talented pupil of Wager Swayne, with whom she has studied several years, making successful debuts in Paris and in London with orchestra and in recital, is about to return to America, where she will be located in New York. Miss Banks hails from New York,

returns October 2 to New York, and aboard the New York.

William Thorner, basso cantante, has been singing in Italy at Ancona and Corfu. He made his first appearances in the operas "Norma," "Forza del Destino," "Rigoletto" and "Nozzi Istriane," by Smareglia.

Kathleen Howard, the contralto, has made a brilliant debut as Dalila ("Samson et Dalila") at the Hof Theater of Darmstadt, following her first success with others in "Fliegende Holländer," etc. Miss Howard has been engaged for the next two years at Darmstadt.

Mlle. Scriwaneck has passed away. How greatly will her ever ready smile of kindly sympathy and humorous comprehension be missed by all. A last proof of her thought for others is given in her desire that the money which would have been spent on flowers and wreaths in her memory should be distributed among needy artists. Her long life of eighty-five years was very varied, but her greatest success, perhaps, was at the Variétés. In the rôle of Bouffé, the street boy of Paris, she was inimitable. She herself used to tell how she studied the lads from life, and remembering their play of feature, their gestures, their words and attitudes created art by reproducing nature.

Mr. and Mrs. King Clark gave a dinner in honor of Mr. and Mrs. Oscar Saenger, of New York, just before their departure for America. It was pleasant to note the liberal disposition of host and hostess in their selection of guests, mingling confrères, rivals and competitors. The guests were: Mr. and Mrs. Oscar Saenger, Mr. and Mrs. Hémance (Madame Jomelli), Mr. and Mrs. Charles W. Clark, Mr. and Mrs. John F. Braun, Miss Saenger, Arthur Hartmann, Gertrude Morris, Basil Millsaugh, Adah Oakes and Mr. Delma-Heide.

There is an art in being a grandmother. Madame Girard, mother of Madame Simon-Girard, was a great singer and created a number of rôles which are now in the Opéra Comique repertory. She lives at Maisons-Laffitte and is a neighbor of M. et Madame Albert Carré. Delicately exquisite, she shows to perfection the art of growing old beautifully. For several years she has not sung at all and when her grandson asks her for "just one note" so as to have at least heard her once, she refused and added: "That would cause too great a disappointment to both of us."

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THE STEINWAY PIANO



HOTEL NOTTINGHAM,
BOSTON, MASS., October 9, 1909.

The inaugural of Abbott Lawrence Lowell as President of Harvard University took place the past week, the ceremony being witnessed by nearly 20,000 people consisting of many of the world's distinguished educators, including the Hon. James Bryce, Ambassador from Great Britain to the United States, who led the foreign delegation; President Emeritus Eliot, ex-Gov. John D. Long, Jacobus Cornelius Kapteyn, of the Observatory of Groningen; George Alexander Gibson, University of Edinburgh, and a list too lengthy to mention. A pleasing incident of the program was the chiming of "Fair Harvard" in the tower of old Christ Church opposite the college campus, and the singing of historic music, and a concert in Sanders' Theater by the Boston Symphony Orchestra, attended by a vast audience.

That considerable apprehension as to the outcome of ticket sales existed in the minds of the Boston Symphony Orchestra authorities seems evident from the undue emphasis in local press reports laid on the fact that they were "beyond expectations." Apropos, why cannot Boston, fulfilling its obligations as "the musical center of America," rise to the growing demands of the musical tastes of its residents and support—and that well—two big musical organizations, namely, the Boston Symphony Orchestra and the opera, without dilly-dallying and hobnobbing over the fact? There is plenty of wealth in Boston, and it certainly plumes itself on loving music beyond any other people "under the sun," and surely no longer wishes to stay in the provincial ruts which always marked its past. The coming of the Opera House will give a new impetus both to the symphony concerts and to music generally—or should, at least. Suppose the adjustment does not seem apparent this first season, what of it? This must come with experience, and it seems clear to all long-headed musicians here that the coming of permanent opera in their midst means a new Boston, stimulating a broader and more optimistic view of things—showing that another big project besides the Boston Symphony Orchestra can and will be supported, and the idea augurs well for those who foster it, for it brings a larger and more cosmopolitan life. Welcome the new opera house and all it means, and any and all competition which it may or may not cause—it will only inculcate a desire for better and higher art. The iconoclastic view is only entertained by the few who wish the next thousand years to go on the same as "grandfather and great-grandfather experienced." We have too much of that here, and every endeavor toward enthusiasm is needed to stamp it out.

"Sincerely and caninely yours, Cecil Fanning and 'Duke,'" artistically scribbled on a post card, on which is a very good picture of Fanning, the eminent baritone, and his handsome bull pup, "Duke." The singer's association with "dukes" will not hurt him, but possibly add to his already beautiful voice.

Charles Wakefield Cadman, composer, and also the

Pittsburgh correspondent of THE MUSICAL COURIER, and Paul Harper, the singer, have been engaged to give their American Indian music talk for the St. Botolph Club some time during December. From a program sent to this office, rendered in Pittsburgh, the judgment would be very strongly in favor of these artists being heard in this city, as a digest of the illustrations in this same program shows one of the most interesting of its kind. Part two is devoted to Indian music for piano written by Arthur Farwell, of the American Music Manuscript Society, and so well known here, and songs by Mr. Cadman. David Bispham has included a couple of Cadman's Indian songs on this season's program, thus showing his appreciation of this American composer.

This was the Boston Symphony Orchestra program for the first public rehearsal and concert at Symphony Hall Friday afternoon, October 8, and Saturday evening, October 9:

Overture, Dedication of the House, op. 124.....Beethoven
Symphony, No. 2, in D major, op. 73.....Brahms
The Drummer's Betrothed, ballad of Victor Hugo, for solo voice and orchestra, op. 82.....Saint-Saëns
Tone poem, Don Juan (after N. Lenau), op. 20.....Richard Strauss
Songs with orchestra—
The Lorelei.....List
Sapphic Ode, op. 94.....Brahms
Orchestration by Frederick Stock.
The Almighty, op. 79, No. 2.....Schubert
Orchestration by Frederick Stock.
Soloist, Louise Homer.

A teacher in Maine writes to the Faelten Pianoforte School: "I am located here and have already a class started. I find my work so clear to me after my year with your school and my only regret is that I could not return this year. I wish you a larger measure than ever of well deserved success."

Frederick N. Waterman has issued some attractive circulars, or announcements, relative to teaching this season. One paragraph of same seems of peculiar interest: "To establish mastery of self and innate talents; to be active, energetic and vitalized at all times, yet forgetful of self when necessary, and withal to express repose and rhythm of motion while singing, whether in private or public."

Susan Downing (Augusta, Me.), Walter Scott (Canton Junction), F. J. Huddy (Dorchester), Carrie Louise Alton, class of '09 (St. Paul, Minn.), Samuel Charles (Albany, N. Y.), Edgar Schofield (Pittsfield), Ethel Keach (Boston), and Harold Simonds (Marlboro), advanced students of the New England Conservatory of Music, gave an interesting program in Jordan Hall recently, this being the first concert of the season of 1909-10, the balance coming at frequent intervals during the year.

At the close of its second week the Faelten Pianoforte School finds a very satisfactory increase in registration as compared with previous seasons. Considerable musical activity is also in evidence. Two recitals have already been given. The first on September 30, by Alice Fortin, class of '09, was a splendid success. This week four students will be the soloists: Lillian Holt, William Keim, Gladys Adella Copeland, and Mary Pumphrey. They will play works for two pianos by Beethoven and Mendelssohn, and solo pieces by modern composers. The recital next week will be given by younger pupils. The players will be Carl C. Flores, Helen Gordon Spurr, Maxine A. Buck, Charles Cushing Fearing, Vivian Fraser and Mary Morton Washburn. They will render selections by Duccelle, Brunner, Hackh, Von Wilm, Pauer, Heller, Weiss, Sibelius, Gouvy, Statkowski, Albeniz, and Weber. There will also be ensemble by several players and an illustration of the manner of teaching the Faelten system.

Helen True, a young Boston singer, and a pupil for several seasons of Rose Stewart, has joined forces as solo-

ist with a newly organized woman's string quartet and will be heard in the South and Southwest for the next three months. It will be recalled that Miss True gave a song program at Hotel Tuileries, Commonwealth avenue, last May, the affair having been attended with considerable success.

A peep into Boston's new Opera House will not suffice to give the casual caller any adequate idea as to the magnitude of the scheme or prodigality of arrangement of this concern. It was good fortune of the Boston representative of THE MUSICAL COURIER to be escorted in a three hours trip through this big beehive of industry—both as regards song as well as the accessories by which song and drama combined will appeal the more fully to a big artistic public. Next week these columns will contain at least a partial account of what is going on behind the four walls up on Opera place, and of which the people generally have not the remotest idea.

WYLYA BLANCHE HUDSON.

BIRMINGHAM MUSICAL NEWS.

BIRMINGHAM, Ala., October 7, 1909.

The initial meetings of Birmingham's two most prominent musical clubs took place this past week—the Music Study Club, of which mention was made last month, holding its first meeting with a Schubert and Loewe program, on Thursday morning, September 30, while the Treble Clef—a choral organization—under the new director, William Gussen, began its year's work on Wednesday morning, the 6th inst. The Treble Clef Club announces as heretofore a series of artist concerts—negotiations for which are still pending—which insures three first class concerts for the season. The officers are as follows: Mrs. W. J. Adams, president; Corrie B. Handley, vice president; Mrs. Morsheimer, secretary; Mrs. Douglas, treasurer, and Mrs. C. E. Dowman, accompanist.

Mrs. T. H. Aldrich, Jr., returned yesterday after a summer spent in piano study with Ella Dahl Rich at Evanston, Ill. A pianist of marked talent with indefatigable energy, Mrs. Aldrich has already achieved success, and her work as soloist and accompanist during her stay in Chicago attracted the serious attention of prominent critics. At the Northwestern University Mrs. Aldrich accompanied Arne Oldberg and Walter Allen Stults on September 29 and October 1 respectively, in the first and second of the faculty series of concerts.

Mabel Rowlands, a recent arrival in musical circles here, has been engaged as soprano soloist for the coming season at the Church of the Advent. Marie Kern-Mullen will be the alto soloist in this same choir, which is under the direction of Fred L. Grambs.

Edna Gochel-Gussen has accepted the position of organist and choir director at St. Mary's on the Highlands, where she has engaged the following quartet of solo voices: Mrs. E. G. Chandler, soprano; Ila Nunnally, alto; James O'Hare, tenor, and Wyatt Hefflin, bass. Mrs. Gussen continues in charge of the music at Temple Emanuel, with the same soloists as at St. Mary's.

Adolf Dahm-Petersen, for several years a teacher of voice culture in this city, has gone to the Atlanta Conservatory of Music as head of the vocal department.

At the First Presbyterian Church the following singers have been engaged: Carolyn Lum-Cole, soprano; Evelyn Going, alto; Donald Magill, tenor; E. L. Muchmore, bass, with Lena North as organist.

Weingartner led a performance of Gounod's "Faust" recently in Vienna.

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OBITUARY

Dudley Buck.

Dudley Buck, the well known American composer of sacred music, organist, and choirmaster, died suddenly of heart disease last Wednesday, October 6, at the home of his son, Dudley Buck, Jr., in West Orange, N. J. The deceased was seventy years old.

Born at Hartford, Conn., March 10, 1839, Dudley Buck came from an old New England family. He entered Trinity College, Hartford, and showing a preference for music, became organist of St. John's Episcopal Church at the age of sixteen. Previously, he had studied with a Hartford musician named Babcock. At the age of eighteen Dudley Buck's parents took him out of college and sent him to Europe, where he entered the Leipsic Conservatory in 1858, and continued his musical education under Hauptmann, Richter, Rietz, Moscheles, and Plaidy. At Leipsic the young student met and associated with Sir Arthur Sullivan, Carl Rosa, John Francis Barnett, S. B. Mills, Madeline Schiller, and others. Later, Buck went to Dresden, where he did organ work under Schneider. A year in Paris wound up the period of training abroad.

In 1862 Dudley Buck returned to America and was at once appointed organist of the North Congregational



DUDLEY BUCK.

Church at Hartford, where he remained until his parents died, in 1869, when he turned his path westward and settled in Chicago, as the organist of St. James' Protestant Episcopal Church. The great fire in October, 1871, destroyed the Buck church and his home. He went to Boston and accepted charge of the organ in St. Paul's Church there, later assuming a similar position at the Boston Music Hall. In 1875 Theodore Thomas invited him to remove to New York as assistant conductor of the Thomas orchestral concerts at Central Park Garden, prior to which removal Mr. Buck accompanied his chief to Cincinnati as organist of the May Festival of that year. Cincinnati wanted Mr. Buck to take permanent charge of her new music hall in 1878, but he previously had decided to accept a call from Holy Trinity Church, Brooklyn, to become the organist and musical director, and this was the beginning of his long musical career in Brooklyn as organist and as director of the Apollo Club of Brooklyn. He took charge of the music in Plymouth Church in May, 1902, after a service of twenty-two years at Holy Trinity. "He resigned from Holy Trinity because of limitations set upon his selection of the music," says a report upon that happening. Since then he divided his time between Europe and America, residing while abroad chiefly in Dresden, a city of which he was especially fond.

The best known of the Buck compositions are his cantata, "The Centennial Meditation of Columbia" (written for the Centennial Exposition), his setting of Longfellow's "Golden Legend" (which won a \$1,000 prize offered by the Cincinnati Musical Festival Association), "The Legend of Don Munio," a dramatic cantata, a setting of the Forty-sixth Psalm for solos, chorus and orchestra, sym-

phonic overture to Scott's "Marmion" (led by Theodore Thomas at a Brooklyn Philharmonic concert), "The Light of Asia" and "The Voyage of Columbus," both choral works, also sonatas, marches, an impromptu, a rondo caprice, transcriptions, etc., for the organ, and a comic opera, "Deseret."

Mr. Buck's earlier compositions were for the church, and it is in this field that perhaps he is most widely known. The "First Motet Collection" appeared in 1864, followed a few years later by the "Second Motet Collection." Others of his church works are a series of four short cantatas, "The Coming of the King," "The Story of the Cross," "Christ the Victor" and "The Triumph of David." In this class also belongs the "Midnight Service for New Year's Eve." Much of his male voice music was written for the Apollo Club, notably "Twilight," "The Nun of Nidaros," "King Olaf's Christmas," "Chorus of Spirits and Hours," "On the Sea" and "Paul Revere's Ride," besides a long list of part songs. His songs and ballads number upward of forty, and among them are "Sunset," "When the Heart is Young," "The Tempest," "The Silent World is Sleeping," "The Bedouin Love Song," "The Creole Lover's Song," to name only a few. In many of Mr. Buck's works he was his own librettist; in "Don Munio," "Columbus" (English and German), "Festival Hymn" and "On the Sea," the words are original with the composer.

Dudley Buck's literary works include a "Dictionary of Musical Terms" and "Influence of the Organ in History." He is survived by his wife, who was Miss Mary E. Van Wagner, and to whom he was married in 1865 at Hartford; two sons, Dr. Edward T. Buck, of Indianapolis, Ind., and Dudley Buck, Jr., the singer, and one daughter, Mrs. Francis Blossom, of Orange, N. J. The funeral took place from Grace Church, Orange, N. J.

Ettie Henderson.

The death is announced of Mrs. Ettie Henderson, at her residence in Long Branch, October 7, aged seventy-four years. Mrs. Ettie Henderson was the widow of William Henderson, who managed the Jersey City Academy of Music and who died in 1889, after which she succeeded to the control, but she was best known as a woman of fine intellectual equipment and of great personal charm, who was an actress famous in her day under the name of Fanchon and who subsequently became a dramatist and an adapter of plays, two of which were very well known, namely, "Claire" and "The Forge Master." She had unusual artistic tastes and was an authority on the drama and an impressive personality generally. One of her two sons is William J. Henderson, the music critic of the New York Sun, to whom condolence on the death of his mother is herewith extended by THE MUSICAL COURIER.

Pittsburgh Club Secures Artists.

The Mozart Club of Pittsburgh, of which J. P. McCollum has been conductor for so many years, has engaged for his first performance, Monday, November 22, on which occasion will be given Massenet's "Eve" and Taylor's "Hiawatha's Wedding Feast," Louise Ormsby, soprano; Cecil James, tenor, and J. Humbird Duffey, baritone. For the "Messiah" performance to be given Thursday, December 30, they have also engaged through Haensel & Jones, Frederic Martin, basso.

Mysteries of Music Dramas.

The Wagner dramas are replete
With things one can't explain
Except as "motives" of deceit
(A thought that causes pain);
Perchance the music teems with mystery
To fit with their natural history.

A swan, on nothingless afloat,
Transforms into a boy;
A dove propels a man and boat
With perfect ease and joy;
The ravens fly with bat-like quiver;
And dwarfs can breathe beneath a river.

A birdling with a human voice
Gives very straight advice,
But never flies straight on by choice
When it can zigzag thrice.
How queer that rainbow, brightly arching,
Whereon stout vocalists go marching!

But worse when wingless horses fly;
Or, puffing real hot air,
A dragon winks his emerald eye,
With megaphonic blare.
O Wagner, wondrous music maker,
Thou wert the primal nature faker.
—Anna Mathewson, in the Century.

Erika Wedekind, formerly of the Dresden Opera, did not meet with overwhelming success at her debut recently in the Berlin Komische Oper.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

June.....Elias Blum, Stanstead, Que.
June.....Miss Eva Emmet Wycoff, Aurora, N. Y.
The Year's at the Spring.....Miss Margaret Goetz, Los Angeles
I Know not How to Find the Spring.....Mrs. Gardner-Bartlett, London
Ah, Love, but a Day.....Miss Edith Castle, Boston
The Four Brothers.....Miss Margaret Goetz, Los Angeles
Lullaby.....Miss Margaret Goetz, Los Angeles
My Star.....Mr. U. S. Kerr, St. Joseph, Mo.

Arthur Bird.

Norse Cradle Song.....Mme. Gaski, New York City

J. W. Bischoff.

Open to Me the Gates.....Miss Margaret Goetz, Los Angeles
The Summer Wind.....Mrs. Emilie Maderis-Francia, San José, Cal.
The Rose I Give You.....Vincil Stark, Kansas City
Sing to Me, Sing.....Mrs. W. L. Bolton, Kansas City

G. W. Chadwick.

O Let Night Speak of Me.....Miss Margaret Goetz, Los Angeles
Sweetheart, Thy Lips.....Elias Blum, Stanstead, Que.
Sweetheart, Thy Lips.....J. Humbird Duffey, Troy, N. Y.
Lullaby.....Miss Helen Woodbridge, Chicago
The Danza.....Miss Margaret Goetz, Los Angeles
The Danza.....Miss Helen Woodbridge, Chicago
Before the Dawn.....H. Lambert Murphy, Springfield, Mass.
Thou Art so Like a Flower.....Mrs. Marion Miller, Chicago

Arthur Foote.

Requiem.....Elias Blum, Stanstead, Que.
Eden Rose.....Miss Margaret Goetz, Los Angeles
Love Me if I Live.....Miss Flossie Hoye, Kansas City
Love Me if I Live.....Miss Harriet Hart, San Francisco
I Arise from Dreams of Thee.....Miss Margaret Goetz, Los Angeles
I'm Wearin' Awa.....Babetta Husa, Hill View, N. Y.
My True Love Hath My Heart.....Mrs. Marion Miller, Chicago
A Song from the Persian (Duet for Sop. and Alto),
Mrs. Frances Dunton Wood and Miss Anna Miller Wood, Boston
Lygia (Cantata for Women's Voices),
The Morning Choral Club, St. Louis

G. A. Grant-Schaefer.

I Opened all the Portals Wide...Lemuel Kilby, Council Grove, Kan.
I Opened all the Portals Wide,
Mrs. Adah M. Sheffield, Lansing, Mich.
I Opened all the Portals Wide.....David Grosch, Aurora, Ill.
I Opened all the Portals Wide.....Miss Marie Smith, Albert Lea, Minn.
I Opened all the Portals Wide.....Miss Anna Dickerhof, Kansas City
I Opened all the Portals Wide.....Miss Carolyn Halderman, Chicago
The Eagle.....Lemuel Kilby, Council Grove, Kan.
April in the Hills.....Miss Anna Dickerhof, Kansas City
April in the Hills.....Mrs. Adah M. Sheffield, Lansing, Mich.
April in the Hills.....Miss Carolyn Halderman, Chicago

Margaret R. Lang.

An Irish Love Song.....Miss Anna Miller Wood, Boston
An Irish Love Song.....Miss B. Laura Bunting, Okonobi, Ia.
Ghosts.....Wm. J. Hall, St. Louis
From Five Songs, op. 15—
April Weather.....Mrs. Gardner-Bartlett, London
Day Is Gone.....Mrs. Adolph Klueder, Kansas City

Frank Lynes.

The Sleep of Peace.....Wm. F. Hughes, Seattle
The Sleep of Peace.....Miss Blanche Hollinshead, Tacoma, Wash.
The Sleep of Peace.....Mrs. Clara G. Lazarus, Seattle
The Sleep of Peace.....Miss Daisy Lockhart, Portland, Me.
The Sleep of Peace.....Mrs. Dolan Brown, Portland, Ore.
The Earth Is the Lord's.....R. W. Giffin, East Boston
A Bedtime Song.....Wm. F. Hughes, Seattle
Good-bye, Summer.....Mrs. Dolan Brown, Portland, Ore.
Good-bye, Summer.....Wm. F. Hughes, Tacoma, Wash.
Good-bye, Summer.....Mrs. Edgar F. Hahn, Baltimore
Memoria.....Oscar Walsh, Seattle
Memoria.....Wm. F. Hughes, Seattle
Madrigal.....Miss Verne Bradley, San José, Cal.
He Was a Prince.....Mrs. R. A. Nichols, Hillman City, Wash.
Sweetheart.....Wm. F. Hughes, Seattle
Sweetheart, Sigh No More.....Mrs. F. L. Stiles, Seattle

John W. Metcalf.

The Cares of Yesterday.....Mrs. Adah M. Sheffield, Lansing, Mich.
The Cares of Yesterday.....Miss Mabel Miller, Lafayette, Ind.
In the Land Where the Dreams Come True,
Mrs. Beatrice Fine, New York City
Absent.....Miss Maybelle France, South Bend, Ind.
Absent.....Miss J. Shaw, Lafayette, Ind.
At Nightfall.....Miss Maybelle France, South Bend, Ind.
At Nightfall.....Miss Harriet C. Forbes, Minneapolis
A Dream So Fair.....Miss Matc Dugan, Galesburg, Ill.



CHICAGO, Ill., October 9, 1909.

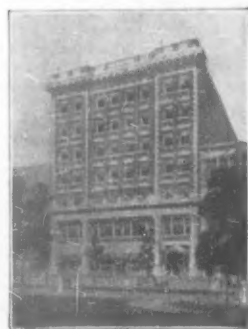
The German population of Chicago held full sway October 3, when they celebrated the two hundred and twenty-sixth anniversary of the landing in America of Franz Daniel Pastorius, who founded Germantown, Pa., in 1684. To say they did themselves proud would be putting it mildly. Twelve thousand Teutons marched in parade to the music of a score of bands headed by Ballmann's Military Band of sixty pieces. Thousands of spectators witnessed the pageant from all points of vantage and not until the Coliseum was reached did the full meaning of the extraordinary demonstration become apparent. Here eighteen thousand Germans sang to the accompaniment of the band "The Watch on the Rhine" and the "Star Spangled Banner," and finished each anthem with a tremendous outburst of cheers. The singing of the United Männerchor and the United Singers was directed by Gustav Ehrhorn, who is seventy-three years old, and last April celebrated his fiftieth anniversary as a musical director. Harry Rubens was the principal speaker of the day and in the course of his remarks said: "In the field of music the German element has been almost exclusively the instructor of the American people. A series of musical performances without German compositions, German musicians and, even up to our own time, generally German conductors, is hardly conceivable. The art song is one of the most valuable inheritances of our race." In the selection of his composers Conductor Ballmann showed excellent taste, the program being made up of compositions by Handel, Bach, Mozart, Beethoven, Haydn, Weber, Schubert, Mendelssohn and Wagner, with numerous selections of light and merriment music. The celebration was the largest that Chicago ever has seen in connection with the German population and as Mayor Busse remarked: "I am glad to be here. This is an occasion when once more I am reminded how glad I am to be a German."

Tilly Koenen, the eminent Dutch contralto, will be heard, for the first time in Chicago, in a song recital, Saturday afternoon, October 30, at Music Hall. Miss Koenen will be assisted by Coenraad V. Bos, the famous accompanist.

Dr. Ludwig Wüllner, Germany's greatest lieder singer, will give a song recital at Orchestra Hall, Sunday afternoon, October 31. Coenraad V. Bos will again accompany Dr. Wüllner.

George Hamlin, who opens his regular concert season with a song recital at Carnegie Hall, New York, Sunday afternoon, October 17, announces the following dates: October 19, Boston, Mass.; October 22, joint recital with Corinne Rider-Kelsey for the Musical Art Society, Pittsburgh, Pa.; October 24, song recital at Hartford, Conn.

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CATALOG MAILED FREE

October 31 Mr. Hamlin will be heard in his Chicago concert, the program of which will be announced later. Opening at Des Moines, Iowa, early in November, Mr. Hamlin will make a tour of the West including British Columbia and the Pacific Coast.

Ernestine Schumann-Heink, the famous contralto, will be heard in a song recital Sunday afternoon, October 17, at Orchestra Hall. For this occasion she has prepared the following entirely new and attractive program:

Das erste Veilchen.....	Mendelssohn
Gruss.....	Mendelssohn
Venetianisches Gondellied.....	Mendelssohn
Italien.....	Mendelssohn
Frühlingslied.....	Mendelssohn
Gretchen am Spinnrad.....	Schubert
Tod und das Mädchen.....	Schubert
Rastlose Liebe.....	Schubert
Doppelgänger.....	Schubert
Feldensamkeit.....	Brahms
Sapphische Ode.....	Brahms
Von ewiger Liebe.....	Brahms
Traum durch die Dämmerung.....	Strauss
Befreit.....	Strauss
Wiegenlied.....	Stein
Ah, Love but a Day.....	Mrs. H. H. A. Beach
Irish Love Song.....	Margaret Lang
Children's Prayer.....	Max Reger
Danza.....	G. W. Chadwick

The Chicago concert season will open October 10 with a song recital by Johanna Gadske at Orchestra Hall.

Thomas N. MacBurney, one of Chicago's foremost vocal teachers, has returned from the Pacific Coast where he was heard in several concerts. In speaking of his work the Berkeley Independent said: "Mr. MacBurney's baritone voice is most unusual. He sings with surprising ease and effect. Indeed, rarely in a man's voice does one find such delightfully straightforward simplicity. He has a singularly charming directness most appealing, and without any mannerisms manages to read into his interpretations a legitimate consideration of each and every nuance. From a thin vibrant thread of tone, his voice runs easily through successive qualities to an exceedingly effective dramatic intensity. Mr. MacBurney studied in Paris where he was assistant to Frank King Clark. Since returning to Chicago Mr. MacBurney has had numerous applications from students who wish to study his method from as far away as Texas and Massachusetts. He will be heard in a recital at Music Hall November 18.

The American Conservatory began on its series of twenty-two Saturday afternoon recitals on October 2, with a recital by Mrs. Herbert Butler, pianist, and David D. Duggan, tenor. October 9 Jessie Power gave a reading, assisted by Edna Crum, violinist. The recital October 25 will be given by Elma Wallace, pianist, and Marie Zandt, soprano.

An amusing incident is told by Erdody, the young violinist, who makes his debut at Orchestra Hall November 18. While traveling from Berlin to Prague, in the compartment with him were a very striking couple, who paid a great deal of attention to the young boy. Finally, it seems that the man, a well known Viennese, could restrain himself no longer, and leaning over he said to Erdody's mother: "Pardon gnädige Frau aber ist das ihr Herr Sohn?" Upon receiving an affirmative answer, his astonishment made him relapse into utter silence, but after a few moments of restraint he burst out with "Verzeihung-Gnädigste aber ist ihr Herr Sohn Italiener oder a Künstler."

Carl Fallberg, pianist, and Gunnil Sjoestedt, soprano, will be heard in an entire Grieg program at Cable Hall October 13. Mr. Fallberg has lately returned from a protracted stay abroad, spent in study. Miss Sjoestedt is a graduate of the Royal Academy of Music of Stockholm, Sweden, where she appeared in concert with much success.

Mary Wood Chase will give a recital for the Women's Club of Denver, Col., October 30; for the Women's Club

of Boulder, Col., November 3; Wichita, Kan., November 8, and Aberdeen, S. Dak., November 15. Other dates will be announced later.

The Theodore Thomas Orchestra will begin rehearsals October 11, and will open the regular concert season October 15, with the following program: Overture to "Der Freischütz," by Weber; Dvorák's fifth symphony ("From the New World"), symphonic poem, "Orpheus," by Liszt; Wolf's "Italian Serenade," and Strauss' "Till Eulenspiegel's Merry Pranks."

Sara S. Maxon, soprano, who has been coaching with Thomas N. MacBurney, was heard in a very interesting recital at Cable Hall October 5. Mrs. Maxon is a musicianly singer and enters into the spirit of her songs with a sincerity most effective.

The Chicago Musical College announces a faculty concert for October 28, at Orchestra Hall.

The following is a list of the free scholarships awarded by the Chicago Musical College for the current year: Vera Plummer, Ethel Hannevold, Isaac van Grove, J. F. Connors, Janesville, Wis.; Sol Alberti, Ella Crowley, Wally Heymar, Amy Neill, George M. Lipschultz, Rose Vitto, Grace Dunne, Highland Park, Ill.; Master Ettore Gualano, Frances Schreitt, Mrs. A. C. Moore, Ralph Simon, Bloomdale, Ohio; Mabelle C. Daly, Ruby Estelle Wahl, Beardstown, Ill.; Fenton C. McEvoy, May E. Hildreth, Arthur Bramberger, Creston, Ia.; Esther Grimm, Maude Webb, Charlotte Ekert, Elgin, Ill.; Agnes Blafka, Louise A. Bridges, Mary B. Carolin, Peter Chapek, Mildred Gorham, Edmund Hahn, Jerry Jarnagiin, Loretta Kenan, and Mary Krone.

Hazel Huntley, contralto, of Springfield, Mass., has come to Chicago to coach in oratorio and opera with Thomas N. MacBurney. While here Miss Huntley will do recital work and teach a limited number of pupils.

October 24, at the First Congregational Church, of Oak Park, the cantata, "Two Harvests," will be sung by the quartet choir of the Apollo Musical Club, under the direction of Carl D. Kinsey.

It has been decided that all old members, as well as new applicants for admission to the Musical Art Society, must be passed upon by a special examining committee before they can become active members for the present season. The examination will be held this week and rehearsals will begin next week.

Mabel Strauss will be heard in a piano recital at Auditorium Recital Hall, October 15.

ROBERT E. REDGATE.

Hutcheson with Boston Symphony.

Ernest Hutcheson, the American pianist, has just been booked for four appearances with the Boston Symphony Orchestra, February 15, 18, 19, and April 5. Mr. Hutcheson has also been engaged to appear in New York, Philadelphia, Chicago, Washington, Baltimore, Cleveland, and many other of the large cities. The demands for the "Electra" lecture by Mr. Hutcheson are still coming in daily to his manager, Frederick R. Huber, of Baltimore, and from present prospects his success in this lecture will completely overshadow the success he attained last season, when he created somewhat of a sensation in the Wagnerian lectures.

Haensel & Jones Artists for Louisville.

The Louisville Symphony Orchestra, R. Gratz Cox, director, has engaged for three of its concerts through Haensel & Jones, Lillian Blauvelt, prima donna soprano, November 19; Otto Meyer, violinist, December 10, and Florence Hinkle, soprano, March 15.

To celebrate Goldmark's eightieth birthday, a Goldmark cycle of his operas is to be held in Budapest next May.

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PHILADELPHIA, October 11, 1909.

"Mignon" is to be given October 20 at the Academy of Music with a chorus of 200, ballet of thirty-two, and orchestra of sixty-five. This announcement of the Philadelphia Operatic Society gives some idea of the elaborate scale on which the coming performance of "Mignon" will be given. The following well known Philadelphia singers will sing the leading roles:

Mignon.....	Elma Carey Johnson
Filina.....	Elsie North Schuyler
Frederick.....	Beatrice Walden
Wilhelm.....	Paul Volkmann
Lothario.....	Frank M. Conly
Laertes.....	Horace R. Hood
Giarno.....	Charles D. Cuzner

The conductor will be as usual, S. Behrens; ballet master, Albert Newman, and the whole production under the care of John Curtis. Those who know the work of rehearsing, staging and costuming a large company for a production of grand opera, will shake their heads at the boldness of these amateurs, and prophesy failure. But those who have watched the work of the Philadelphia Operatic Society since its first great presentation of "Faust," in 1907, can predict an assured success. "Faust," "Aida," "Martha," "The Huguenots," "Hoshi-San," and "Cavalleria Rusticana," have all been given by this organization, and every one has been a success, splendidly sung, acted, and staged, with really dainty and artistic ballet. The warm praise that the Operatic Society received from all quarters is deserved. It fills a peculiar and long needed place in the city's musical life. It should have not only praise, but hearty support from every lover of the fine arts.

Speaking of the arts draws our attention to the fact that we have many societies such as the Operatic Society, the Mendelssohn Club, the Philadelphia Choral, the Orpheus Club, whose devotion to music comes from a pure love of the muse. The question of finance goes no further than a desire to pay, or almost pay, expenses. The same thing can be said of but one of our professional organizations, that one being the Philadelphia Orchestra. The Philadelphia Orchestra Association stands ready, year after year, to make up any deficit; one might almost say it delights to lose money so that this city may have its great orchestra, and all the gifts which such an orchestra brings. But after all, is it right to let a few bear all the burden? Cannot we, the public, do our part by giving a little time, a few words, and warm enthusiasm to the cause of keeping the orchestra's work always before ourselves and those whom we know love music. This is a plain duty and not a difficult one to perform, so pin this week's program on your school or office bulletin board. It is an unusually attractive one, consisting of Goldmark's great "Sakuntala" overture; Schubert's tender and poetic "Unfinished" symphony; Liszt's symphonic poem, "Les Preludes," about which he says: "What else is our life but a series of preludes to that unknown hymn, the first and solemn note of which is intoned by Death?" And for the final number, Charpentier's gaily colored "Impressions d'Italie."

Last year the Choral Society, of Philadelphia, took on new life, when it gave its great performance to celebrate the Mendelssohn anniversary. This season the Choral plans even greater things. Of course, it will give "The Messiah" during Christmas week. Then there will be a February concert, giving Gade's cantata of "The Crusaders" and Richard Strauss' "Tilliefer." But the greatest of all will be the April concert, when the society will call in the aid of several nearby chorals and sing Mendelssohn's "Elijah" with a chorus of 1,200.

The Metropolitan Opera Company will open its Philadelphia season at the Academy of Music, November 9, with a performance of "Aida." Caruso, Galski and Homer head the cast. On the same evening—oh, cursed spite, that one cannot be in two places at once—Hammerstein's forces will sing that same "Aida" at the Philadelphia Opera House, with the new tenor, Zerola; Marga-

rita d'Alvarez, a contralto new to us, and Madame Mazarin, soprano; while our own glorious basso, Henri Scott will be heard.

WILSON H. PILE.

Flora Wilson's Western Tour.

Flora Wilson, the soprano, will open a Western tour at Des Moines, Ia., Monday, November 1. After that, the singer is to have appearances in Denver, Salt Lake City, San Francisco, Los Angeles, Sacramento and other cities in the Far West. Karl Klein, the American violinist, has been engaged to assist Miss Wilson. Like most of the artistic Americans, Miss Wilson spent the summer abroad. She is looking forward to her present tour with renewed zeal for art and the people who have manifested a desire to hear her. Miss Wilson's debut in New York last winter is recalled with pleasure by many of her friends in the East, some of whom traveled many miles to welcome the artist at the beginning of her career.

Myrtle Elvyn's Big Tour.

Myrtle Elvyn, the pianist, will make her New York debut at the New Theater with the New York Symphony Orchestra November 21, and she will play with the same orchestra in Brooklyn at the Academy of Music Novem-



MYRTLE ELVYN.

ber 26. In the meantime Miss Elvyn will give a recital at the Women's College in Oxford, Ohio, November 6; she will play in Pittsburgh November 11 and 12. Other dates and bookings follow:

Canton, Ohio, December 7.
 Delaware, Ohio, December 9.
 Philadelphia, Pa., December 10.
 Chicago, with the Philharmonic Orchestra, December 5.

During February, a tour to the Pacific Coast will include the following cities:

Butte, Mont., February 1.
 Spokane, Wash., February 3.
 Bellingham, Wash., February 8.
 Everett, Wash., February 11.
 Tacoma, Wash., February 14.
 Seattle (date to be decided).
 Eugene, Wash., February 17.
 Portland, Ore., February 21.
 Walla Walla, Wash., February 25.
 Boise, Idaho, February 26.

During March Miss Elvyn will be heard in Kansas City, Mo.; St. Louis, Mo.; Oklahoma City, Okla.; Muskogee, Okla.; Houston, Tex.; Galveston, Tex.; San Antonio, Tex.; Waco, Tex.; Austin, Tex.

Music batons were first used in England about 1820. It was not until ten or twelve years later, however, that the baton came into general use. A German conductor, who wielded one, reproduced such wonderful results with his orchestra that it was thought there must be some magic power in the baton, and it consequently became popular with conductors all over the country. Before the advent of the baton, time was kept by the first violinist or by the pianist.

BUFFALO MUSIC.

BUFFALO, October 9, 1909.

Seldom has any singer, however great, been greeted by a more delighted audience than that which welcomed the peerless contralto, Madame Schumann-Heink, on Friday evening at Convention Hall. The house was completely sold out. It was a most auspicious beginning of a new musical season. Madame Schumann-Heink was superb. Her voice seems bigger and more opulent than ever. Her charm of manner is distinctive and Buffalonians love her. The long program of songs was most enjoyable. Many of them had been sung here before, but her versatility enables her to interpret anything in a heartfelt way. Kathrine Hoffmann is a fine accompanist and shared the honors with the contralto. Madame Schumann-Heink was recalled many times, but responded with two encores only, one being the bewitching song "Danza," by Chadwick, and the other "Mavourneen," by Miss Long.

There are many attractions scheduled for the rest of the season, Geraldine Farrar and Madame Samarooff in a joint recital October 19; Madame Sembrich, November 2, assisted by Francis Rogers, baritone, and Frank La Forge, pianist; Madame Galski, November 17; Thanksgiving Day, Loie Fuller, classic dancer, assisted by thirty-five *Muses* and an orchestra of forty, Conductor Gustave Hinrichs, formerly of the Metropolitan Opera House; December 3, Madame Carreño, pianist; January 6, New York Symphony Orchestra; January 14, Tilly Koenen, Dutch contralto; January 31, the Boston Symphony Orchestra, Max Fiedler conductor; February 11, Busoni, the great Italian pianist, first Buffalo appearance.

There will be besides many concerts of our best local societies. The Orpheus, Sängerbund, Teutonia, Liederkrantz, Harigari Frohsinn, the Ball-Gould Quartet with Madame Blaauw pianist, the Buffalo Symphony Orchestra, the Clef Club, the Guido Chorus, and last but not least, the Philharmonic Chorus, which has already begun its rehearsals for next May's Music Festival.

Frances Helen Humphrey has returned from her vacation in France. The work of one of her pupils, Frank Reilly, was highly commended by De Reszke and Capoul. M.s. Humphrey was highly complimented as a teacher. Mr. Reilly is to study certain operatic roles with Madame Humphrey and then return to France to make his debut as a professional artist.

Emil Keuchen, organist and teacher of the piano; Louis Bangert and wife, engaged in the same work; Ch. A. Cornell, Harry Fellows, Edwin Randall Meyer, William Gomph, William Jarrett, Oscar Hager, have all resumed work with a promising outlook for a busy season.

Last Thursday morning a woman's choral society was organized by Mrs. Gilbert Rathfon, a Washington singer who has come to Buffalo to live permanently. The leading female vocalists of the city were present, anxious to take up the study of concerted music. The meeting was held in a well appointed room at the Hotel Lafayette, generously placed at the disposal of the society for the season by Proprietor Eldredge. The club has been called the "Rubinstein" and it adopted a similar constitution to the one in use by the Washington society whose name it also bears. Mrs. F. E. Gardner (a former pupil of Blanche Marchesi) acted as temporary chairman. Mrs. Gilbert Joiner (a successful vocal teacher) was elected secretary; Gertrude Eldredge, treasurer, and Estelle Finck, librarian. An accompanist has been engaged. Rehearsals will take place each Thursday morning. A series of concerts will be given, probably late in the winter. Everything seems to indicate the likelihood of a successful career.

VIRGINIA KEENE.

Madame Von Niessen-Stone Here.

Matja von Niessen-Stone, of the Metropolitan Opera Company, with six of her pupils, returned from Europe Saturday of last week on the steamer Kaiserin Augusta Victoria. The party has been abroad several months, and as told in THE MUSICAL COURIER some weeks ago, they devoted the summer to study and traveling. Madame von Niessen-Stone will resume her work at the Institute of Musical Art this month, and next month will begin her duties for the season at the Metropolitan.

Maconda Engaged for "The Messiah."

Charlotte Maconda has been engaged to sing in the production of "The Messiah," which the Choral Society, of Philadelphia, will give in Philadelphia on the evening of December 27.

The first of the Berlin Royal Symphony concerts for this season took place October 5. The program consisted of symphonies by Haydn, Mozart, and Beethoven. At the second of the concerts, the Liszt "Faust" will be one of the numbers.



MINNEAPOLIS, MINN., October 9, 1909.

Something new, novel and bound to be of great benefit to the musical activities of this community is the Thursday Musical Clarion, a semi-monthly publication to be issued for five months of the year by the Thursday Musical. The Clarion will contain twelve pages and will be of the general size and appearance of the Symphony Orchestra programs—that is, six by nine inches, on fine paper. It will carry just enough advertising to pay for its publication—something around \$600 for the season. The circulation of the Clarion will be limited to the membership of the Thursday Musical, with a few copies for visiting musicians and club exchange, and will be in the nature of a program with notes as well as other features. The first page will be the front cover; the second page will be devoted to the English translation of songs on the program which are to be sung in a foreign language. The translations will not be always metrical, but the endeavor will be made to give the sense of the poem. The program will be on the third page, and program notes—not too extensive—will be on the fourth page. Page five will be devoted to announcements and the names and addresses of new members. Page six will surely be one of the most interesting in the whole paper as it will contain letters from absent members—those now studying in the East or in Europe or traveling in other parts of the world. Page seven will be devoted to brief musical editorials, page eight to questions and answers on musical topics, page nine to clippings from musical exchanges, page ten to musical news. The last two pages will be advertising. The first issue will be October 21.

Lily Hammon says that a slight mistake was made in announcing the character of her new bureau. She says: "In the first place I call it a Bureau of Music, and in the second place it is not for singers exclusively but for all musicians. I am handling soloists of all kinds: voice, piano, violin, cello, harp, etc., also quartets both vocal and instrumental, and orchestras."

One might imagine that the season had not opened up well with Robert Griggs Gale judging from the note he takes in the current issue of the "Bellman":

Under our pure food laws we have some sort of a guarantee as to what there is in a loaf of bread, also a guarantee as to its weight. Something of the same sort that would apply to music and musicians would be a blessing to mankind. We could then bring action to punish musical offenders for delivering short weights and half-baked, harmful products which are so frequently foisted upon the musically guileless and humbugable public.

Now, Robert, that is very pessimistic, almost garrulous in tone, and does not point out either faults of compositions or errors of judgment. It is just a general "knock"

and has no effect on any one excepting the knocker. The knocker remains untouched. It's like firing blank cartridges in a shot gun—you get all the fun of shooting except that of hitting something and the only result is to make your own shoulder sore. Supposing some nervous and high strung critic should make an onslaught on that little volume of piano things of yours? Would he be justified in calling them half-baked, just because they did not suit his fancy of the moment, and wouldn't it make you "sore" if he said you were foisting them on a "humbugable public?" Cultivate a little patience with those who, like yourself, are probably doing the best they know how, and open your windows to the glorious sunshine and air of this "Indian Summer," in which optimism only can live.

The faculty of the Minneapolis School of Music, Oratory and Dramatic Art will give a reception to the students of the school and friends during the last week of this month. The reception will be in the recital hall which has just been handsomely redecorated. The work on this hall is about as handsome a piece of decorating as could be imagined. The colors are a soft brown, trimmed with gold, and when the lights are turned on in the evening it is a room beautiful to behold. Kate M. Mork and Stella Spears, of the faculty of this school, accompanied their pupils on a pleasure excursion to Lake Minnetonka yesterday. The school is now preparing for a faculty recital to be given at an early date.

Francis Pauly, who played with the Symphony Orchestra several years and is now in London, is studying violin with Hans Wessely, and composition with Norman O'Neill. Florence Pauly has entered the Mathilde Verne school of piano playing and is now studying the Beethoven C minor concerto, which she will play with the school orchestra the last of this month. In a letter to the writer, Mr. Pauly says: "We are very much in love with London; it is a wonderful city. It will take us all of two years to see the sights. We have been to many concerts already—Florence is just starting off to hear De Pachmann. Kreisler and Ysaye are coming in the near future. Beethoven's "Missa Solemnis" and ninth symphony, Bach's St. Matthew Passion, Elgar's "Dream of Gerontius" and his symphony, and Paderewski's new symphony, are a very small list of the musical treats in store for us. There are to be twelve symphony and five choral concerts in Queen's Hall alone, and if you take into account the concerts in Albert Hall, the quartets and incidental artists coming, you can see that London is not suffering from musical starvation. We are prepared for a year of hard work and study, taking the most advantage of our opportunities and trying not to disappoint the hopes of our relatives and friends."

At the faculty recital, Northwestern Conservatory, this morning a very interesting program of music and recitation was given. Luella Bender read Mark Twain's "A Chance Acquaintance." Christian Erck, accompanied by Maurice Eisner, played the andante from Goltermann's concerto No. 8, in A major, and the Mueller-Berghaus Hungarian caprice. Gertrude Dobyns played numbers by Chopin, Schumann and Jensen.

A handsome folder for mailing purposes has just been issued by F. M. Hutsell, director of the Beethoven Club. In the folder Mr. Hutsell links himself with Grace Gerish, the impersonator and reader, in an announcement that they are ready for professional work in operatic and dramatic coaching or recitals.

Dean Fletcher says that he was explaining the dynamic marks to a new pupil and started out like this: "F stands

for forte and p for piano, loud and soft, you know, so would two F's stand for?" "Why, eighty, of course," replied the pupil, in wide-eyed astonishment.

"Bob" Gale says a mercenary individual cannot be a good musician, or in fact a good artist in any line. Wonder if he has ever read the life of Handel (to mention an old timer) or of Paderewski (to mention a contemporary). Probably there are a few in between that might also be mentioned, to say nothing of some present day composers.

William Mentor Crosse is back from his latest trip and has issued invitations to a few friends for a small entertainment at his house on Casco Point, Lake Minnetonka, next Wednesday.

Five rehearsals a week of three hours each is the alluring prospect held out to members of the Symphony Orchestra—and they are already beginning to squirm a little, though it is three weeks yet to the first rehearsal.

Heinrich Hoevel is a crank on new violin music, and his studio is filled full of it. He thinks he has all the literature for the violin that has ever been written (at least all worth having) and a look at the stacks and stacks of music in his room would seem to attest the correctness of his belief.

Dr. W. G. Skidmore, who has just been elected chorus master of the Philharmonic Club, is a soldier and musician, as well as a dental surgeon. He saw active service in the Philippines, and after his discharge practiced his profession in Manila for several years.

OSCAR HATCH HAWLEY.

Kaufmann-Oumiroff Recital.

The date for the joint song recital by Minna Kaufmann, soprano, and Bogea Oumiroff, baritone, at Mendelssohn Hall, has been changed from Tuesday afternoon, October 19, to Thursday evening, October 21. The singers will have the assistance of E. Romaine Simmons and Rudolf Prusa at the piano, in the following program:

Madchenlied	Brahms
Das Mädchen spricht	Brahms
Gretchen am Spinnrade	Schubert
Haiden-Röslein	Schubert
Es hat die Rose sich beklagt	Franz
Im Herbst	Franz
Aria, Una voce poco fa	Rossini
Missa Kaufmann.	
Pisen lásky (Love Song)	Dvorak
Five Ciganaké melodie (Gipsy melodies)	Dvorak
Má pisen zas (My Song Whispers)	
A les je tichý (Quiet Reigns in the Woods)	
Struna naladena (The String Is Tuned)	
Kdyz mne stará matka (When My Old Mother)	
Dejte klec jestrábu (Cage a Hawk)	
Words by Adolf Heydeck	
Six Slovenské piesne (Slovak Folk Songs), harmonized by Mikulas	Schneider-Trnavsky
Nad Tatrou sa blizka (Clouds above Tatra Soar)	
Karafiát (Carnation)	
Ide tasky furman (A Heavy Waggoner Is Coming)	
Já som baca (I Am an Old Shepherd)	
Prí Pressorku na Dunaji (By Pressburg on the Danube)	
Pod tym našim okeneckem (Under Our Little Window)	
Bogea Oumiroff.	
Expectancy	La Forge
'Twas April	Nevin
Nuit d'Etoiles	Debussy
Ariette, Le Rossignol	Debussy
Ein Traum	Grig
Aria, Caro nome	Verdi
Miss Kaufmann.	

Music at Smith College.

Among the numbers of the musical course at Smith College, Northampton, this season, will be the New York Symphony Orchestra, Walter Damrosch, conductor, March 9, and the Olive Mead Quartet, assisted by Annie Louise David, harpist, January 12.

WILLIAM H. PONTIUS, Director Department of Music.

CHARLES M. HOLT, Director Department of Oratory and Dramatic Art

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ST. PAUL, Minn., October 9, 1909.

The Schubert Club prospectus for the coming season has just been published and the announcement is made that concerts and recitals will be in Elks' Hall at 3-45 in the afternoon the same as last year—with the exception of two or three evening concerts which will be given in the Park Congregational Church. The first event is on October 20, when Madame Berthold Sprotte will give a song recital. The other events are: Active members' program; November 17, ditto; December 1, lecture recital, Debussy's "Pelleas and Melisande," by Mrs. W. O. Fryberger; December 8, song recital by Jessica De Wolf; December 29, chamber music; January 13, St. Paul Choral Art Society, Leopold C. Brunner director, George H. Fairclough organist; January 26, students' program; February 9, annual meeting; February 23, piano recital, Chopin's centenary memorial, by Mary Halleck; March 9, reciprocity program by Thursday Musicals of Minneapolis; March 23, students' program; April 6, active members' program; April 20, ditto. Besides this there will be five meetings of the students' section for the study of operas. The operas to be studied in class are: "Pelleas and Melisande," "Louise," "Hänsel and Gretel," "The Bartered Bride," "Madam Butterfly." This club, which is now in its twenty-eighth year, is the most active factor in music (outside of the Symphony Orchestra) in the city. There are five hundred members—women whose purpose in music is educational and artistic—and they make for the very best and highest in the art.

Floyd Merwin Hutsell, of Minneapolis, has been engaged to sing at the Odd Fellows' banquet on the evening of October 20. Mr. Hutsell is doing considerable work in St. Paul and has under consideration a couple of opera presentations which will probably mature this month.

Mr. and Mrs. Walter Rothwell have taken apartments at the "Angus" and will be at home there in a few days.

"The unprecedented sale of season tickets still keeps up," said Manager Frankel of the Symphony Orchestra today. "All the schools are forming clubs and buying blocks of tickets—from fifteen to twenty—and we are about completing arrangements for a block of fifty tickets to go to Malchester College. With this arrangement we will secure a private car from the street railway company to take the party to the concerts and directly home again."

To show the esteem in which Charles G. Titcomb (late of St. Paul, now of Los Angeles) is held by his late associates in the Twin Cities, one has only to look at the beautifully engrossed testimonial letter sent to him this week.

The letter was done on a sheet of the finest bond paper about twelve by twenty-four inches in size and was circulated by Harry Phillips and Hal S. Woodruff. The text and signatures follow: "We, the undersigned, being desirous of giving some expression of the high esteem we cherish for our distinguished colleague in the musical profession, and to let him and others know the regard in which he is held here, hereby extend to him our greetings and best wishes for his continued health and success. Leopold G. Brunner, Carl Heilmair, E. C. Murdock, Emile Onet, G. H. Fairclough, Lewis Shawe, D. F. Colville, Harry Phillips, Jessica De Wolf, W. Rhys-Herbert, Ella M. Lamberson, Harriet A. Hale, Franklin W. Krieger, Beatie A. Godkin, Jane Pinch, Mrs. Norman A. McFarren, John A. Jaeger, Gertrude E. Hall, H. S. Woodruff, William S. MacPhail, Clara Williams, Heinrich Hoewel, Hermann Zoch, William Mentor Crosse, J. Austin Williams, Hamlin Hunt, William H. Pontius, Carlyle M. Scott, and Willard Patten."

Aurelia Wharry and Miss Pearce were the soloists presented at the Schubert Club reception at the home of Mrs. George Sommers Wednesday afternoon. Although Miss Wharry was suffering from a cold she sang beautifully and took the assembled guests by storm.

Mrs. Rothwell is considering some concert engagements through the West during the coming season. Her only appearance locally, so far as arranged, is with the orchestra in March, but she will probably be heard in many other cities of the Northwest in the interim.

The first symphony concert will take place on the evening of November 2 with Signor Scotti as soloist. The program will be made up of the Beethoven Symphony No. 3, prologue to "Pagliacci," Tosti's "Sogno," Bartholmey's "Trieste Ritorno," Glazounow's "Spring Suites," "Fin ch'an del vino" from "Don Giovanni," and Wagner's "March of Homage." Sam Rhys, the new concertmeister, arrived today and the orchestra will be gathered together during the coming week and prepare for regular rehearsals.

When Mrs. F. H. Snyder leaves for Italy the latter part of this month she will be accompanied by some of her pupils and friends who will spend a season studying abroad. Some of those who are going are Betty McNeel, Mrs. G. W. Cochran, Mrs. Du Rose, Borghild Balstad and probably several others who have not yet quite decided on their course.

OSCAR HATCH HAWLEY.

New York College of Music.

The annual opening concert of the New York College of Music, Hein and Fraemcke, directors, will occur Sunday evening, November 7, members of the faculty participating, assisted by a large orchestra, under the direction of Carl Hein. This annual concert is always a noteworthy event, and free admission tickets and seats may be obtained at the college, 128-30 East Fifty-eighth street. A noteworthy feature of the course of studies at this institution is the giving of recitals, lectures, etc., by the faculty, free to students, and the fortnightly students' concerts, ending with the annual commencement concert at Mendelssohn Hall. On request, tickets to all these concerts will be mailed. This is the thirty-second year of the college, the only building of the kind erected expressly for musical education. Beginners, amateurs and experts find here opportunity to perfect themselves in all branches of music study.

Another Date for Martin.

Frederic Martin, the basso, has been engaged by the Green Bay, Wis., Choral Society for a concert December 7.

Cornell Pupil's Success.

Violet Moyer, contralto, has been engaged as teacher of voice at Wesleyan Female College, Macon, Ga. She was for several years a member of the Cornell Summer School, at Guilford, Conn., and formerly taught at Georgetown University, Tex., and Lebanon Valley College in Pennsylvania. The summer school of the current year brought together thirty-two fine voices, weekly recitals were given, operatic excerpts sacred and secular songs sung, and a most profitable term was had. John Campbell is engaged with "The Motor Girl" company, and Florence Pretzfelder has been engaged as member of the second quartet of the Brick Presbyterian Church Choir.

Mr. Cornell's studios, always tastefully furnished, have been redecorated, much costly brick-a-brac, mirrors, shaded electric lamps, etc., giving it a handsome appearance.

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PUPILS ACCEPTED.



New York, October 11, 1909.

Mark Andrews, president of the National Association of Organists, issued cards announcing a meeting, all organists invited, at the Tali Esen Morgan rooms in the Broadway Arcade, October 6, when convention talks, plans for the winter, vacation stories, good smokes and a lunch were scheduled. A company of three dozen more or less representative men came; there was much likewise more or less practical talk, Mr. Morgan giving some interesting statistics. Five thousand dollars was taken in at the Ocean Grove organ recitals; \$1,800 was spent in postage, etc.; there are 700 members. He suggested a national headquarters, with clubrooms in New York; a board of honorary governors; \$100 dues; all of which he prophesies will come to pass in due time. Chester Beebe, secretary, told how he enjoyed and appreciated his warm reception at Ocean Grove last summer. President Andrews believes that the concert organ only will make organ music popular, and pronounced the query: "How shall we get them?" Dr. Penfield had, as always, something practical to say. F. W. Schlieder thought that State vice presidents ought to be appointed. Rafael Navarro made a motion that the president appoint a local committee to direct the work of the New York chapter. There was debate pro and con on various motions, and a committee was named to draw up a constitution and by-laws. Dr. J. Christopher Marks was sensible in his remarks. It was agreed that the first Wednesday evening of every month should be appointed for a regular meeting, at the Morgan rooms, Broadway and Sixty-sixth street. Following the talkfest the men adjourned to the social rooms, where an hour was spent with various solid and liquid condiments. A few of those present, besides the foregoing: Will C. Macfarlane, F. W. Kraft, H. H. Dunklee, Reginald Barrett, Edmund Jacques, S. Reid Spencer, Frank E. Ward, Eugene F. Licome, and others.

Paul Dufault is not Jean Duffault, of the Manhattan Opera House Company. The former Mr. Dufault has been much amused by the similarity of names, leading people to identify them wrongly. Paul Dufault has reason to be well satisfied with his work on present lines, although he may some day transfer his activity to the operatic field. He has returned from a vacation and concert-giving summer in Canada, where he spent three months, singing in twenty-five concerts and recitals in cities and summer resorts. He has resumed singing in Pilgrim Congregational Church, Brooklyn, and will again accept a limited number of professional pupils who wish to study French repertory and diction. His pupils have done well singing in church, oratorio and concerts. He is already booked for concerts and recitals. October 9 he sang in Ridgefield, Conn.; October 22 he will sing in Manchester, N. H.; November 22, at Central Falls; November 23, at Arctic Center; November 24, Woonsocket; December 7, Montreal.

Emma Thursby, who enjoyed July and August in Maine and at Newport, has been passing September, in company with her sister and Mrs. Ole Bull, visiting her friend, Mrs. Milward Adams, of Chicago, at her beautiful summer villa, at Shawnee, Platte Canon, Col. The villa is 8,200 feet above sea level, in the heart of the Rocky Mountains. Miss Thursby intends returning to New York this month and resuming her studio lessons.

Florence Gale, the pianist, Leschetizky pupil, whose Mendelssohn Hall recital of last January was very successful, has resumed teaching in her handsomely decorated studio, 151 West Seventieth street, where she has lived for a dozen years. Besides private instruction, she has pupils in ensemble playing, with piano and violin; piano and cello; piano, violin and cello, and for two pianos. Those taking ensemble lessons need not necessarily take piano lessons of her. She plans to spend some months next summer studying in Europe with an eminent piano virtuoso.

Edward Bromberg and Mrs. Bromberg spent the summer at Asbury Park, as usual, giving a song recital at

the end of the season, which was very successful. His portrait was printed in Asbury Park papers, with a column of praise for his noble singing of songs in English, German, French, Italian, and Russian. He was soloist at the 250th anniversary, lasting four days, of the First Dutch Reformed Church, Kingston, N. Y., from which several engagements resulted. He teaches at both his residence-studio, 138 West Ninety-first street, and at Carnegie Hall. He is free to sing as substitute in church, and is seldom without a Sunday assignment.

Abbie Clarkson Totten is now permanently in her tasteful new studio, in Hotel Newton, Broadway and Ninety-fourth street. She is known as an enterprising teacher and singer, interesting herself in her pupils' future, so that they find engagements and opportunity for public appearances. Her concerts at the Waldorf-Astoria Hotel bring forward able young singers and pianists, and attract large audiences.

Hallett Gilberté, having closed his summer home, "Melody Manse," in Maine, is at the Parker House, Boston, filling a number of engagements in and around that city. The latter part of the month he is to give a song recital of his own compositions, a number of new songs, recently finished, to be published, figuring on his programs. Mr. Gilberté opens his New York season at a musicale, November 3, at the Waldorf-Astoria Hotel, and November 24 he gives his first musicale at home, Hotel Flanders.

Luise Barthel, a pupil of Enrico Duzenski, was the star of the German light opera company which recently gave a series of performances at the Yorkville Theater. Miss Barthel studied throughout the summer with Signor Duzenski. She will now make a road tour, and she will, of course, continue her engagement, returning later to the metropolis for another season here.

Alice Breen, aside from her studio at the Metropolitan Opera House building, has leased a house in Brooklyn for a term of years, thus accommodating her Long Island pupils. It will be quite a center for the musical and social world, possessing as she does abundant friends there.

Mary A. Nelson, vocal teacher and accompanist, has her season's schedule arranged as follows: She is at 1524 Chestnut street, Philadelphia, Mondays and Thursdays; at 1 East Fortieth street, her old studio, New York, Tuesdays and Fridays, and at 589 Main street, East Orange, Wednesdays and Saturdays.

William Doenges, violinist, pupil of Sevcik and Suchy, in Prague, and before that of Joachim, is a player of first-class attainments. He plays absolutely in tune (rare nowadays when big technic often excludes pure intonation) and with much expression and warmth.

Frederic Gunther and Mrs. Gunther, the former the bass at the West Presbyterian Church, the latter soprano at the Thirty-fourth Street Reformed Church, spent the summer in Michigan and Ohio. They have resumed their usual activities in the metropolis and will be heard in concerts and recitals this season.

Albert von Doenhoff has returned from his second annual summer school for piano in Minneapolis. His session was unusually successful, many of the local teachers brushing up with him in repertory, technic and modern ideas. Besides his usual class of piano pupils he expects to give recitals in musical centers near New York under the Wolfsohn Bureau management.

Helen M. Todd, pupil of Paul Savage, and who was formerly soprano of Judson Memorial Baptist Church, Washington Square, has been engaged as solo soprano of Central Baptist Church, F. W. Riesberg organist and director. She has a clear, high and sweet voice and distinct enunciation, and is much liked.

Eva Emmet Wyckoff now has charge of the vocal department of Wells College, Aurora, N. Y. Her duties are so arranged that she will continue her New York public school lecture-recitals and her concert singing hereabouts.

Marie F. McConnell, formerly of Buffalo, where she was instructor of music in the public schools, is engaged in a similar capacity in New York. She has issued, through Ditson's, "Some Essentials in Musical Definitions," much praised by S. P. Warren, Sherwood, M. B. Gale of Washington University, the Buffalo Express, Dayton Kirchen-Chor and other authorities.

Elizabeth K. Patterson informs THE MUSICAL COURIER that a regular business meeting of the Women's Philharmonic Society was held Tuesday, October 12. The society has planned many entertainments for the coming season; one of the first will be a reception given in honor of

Blanche Marchesi, at Miss Patterson's residence-studio, 257 West 104th street, November 13. She was a pupil for three years of Madame Marchesi in Paris.

Wells Philharmonic Club has engaged for its course of concerts Wüllner, Koenen, the Flonzaley Quartet, Howard Brockway and the Pittsburgh Orchestra.

Joseph Malkin, the cellist, who makes his first public appearance as soloist at a Symphony Society concert December 5, playing the Haydn concerto, has a repertory second to that of no living cellist. He plays the big concertos by Davidoff, Saint-Saëns, d'Albert, Klengel, Goltermann, Haydn and Mozart, besides hundreds of solo pieces by standard and lesser known composers. His debut will be watched with interest, and he expects to give a solo recital immediately afterward.

Florence Hinkle, who, with Anna Hussey, is on tour in the West until December 1, has been booked by her managers, Haensel & Jones, with the following societies for December: Orpheus Club, Cincinnati; Apollo Club, Pittsburgh; Orpheus Club, Toledo; Oberlin Musical Union, for the Beethoven ninth symphony and "The Messiah." The Norristown Choral Society has engaged her for "The Messiah" early in February, the Apollo Club of Fort Wayne has her for a concert February 22, and she is to give a recital in Stamford, Conn., March 11.

Ada Landon and her orchestra closed a very successful season, which lasted from June 29 to September 15, at "The Hall," Glen Cove, L. I. The Landon Orchestra has grown into prominence within a few years and has many excellent engagements booked with clubs, societies, fairs, banquets, etc., for the coming season.

Edmund A. Jahn, basso of the choir of the Forty-eighth Street Collegiate Church, Fifth avenue, teaches voice on the Topping-Brown principles. His new studio is at "The Hargrave," Seventy-second street and Columbus avenue.

William Hirschmann, baritone and teacher, is again at 386 St. Nicholas avenue. He sang at the Knights of Columbus banquet, Newburgh, October 12, and will appear as Don Alhambra in "The Gondoliers" in the Palm Garden October 25.

Philip Mittell, violinist and teacher, has returned from a period of rest in Canada, and resumed giving lessons at his residence-studio, 105 East Eighty-second street.

Zilpha Barnes Wood's annual free scholarship voice examination will be held the coming Saturday, October 16, 2 p. m., at her studio, Carnegie Hall. Aspirants must make previous application.

Isidore Fieldman, the young Brooklyn pianist, leaves on the steamship Rotterdam October 19, for a course of study in Europe. His friends will tender him a reception at his home, 235 Hart street, Sunday, October 17.

Manfred Malkin, pianist and teacher, has removed to new, commodious studios at 68 West 117th street.

E. B. Kinney, the vocal teacher, who went to Europe early in the summer, is ill with typhoid fever at Cairo.

Clara E. Thoms' pupil, Florence Reid, of the "Gay Husars" company, is pictured in both Munsey's and Pearson's magazines. This is convincing testimony of her quick prominence, and of her teacher's judgment regarding her career.

Herbert Wilber Greene and Mrs. Greene are back in town for the winter. Mr. Greene will be found Mondays, Tuesdays and Wednesdays at his New York studios, 864 Carnegie Hall, and Thursdays, Fridays and Saturdays he teaches at his Philadelphia vocal school, 202 Presser Building. Mrs. Greene accepts engagements as piano accompanist in addition to her work of teaching. The Brookfield Summer School of Music, at Brookfield Center, Conn., conducted by the Greenes, had an unusually successful term extending from early in July until the 1st of September.

Claude Warford was entertained by the officers of the battleship Virginia the Sunday before their departure for Norfolk. Mr. Warford sang three newly published sacred solos of MacDermot's for the crew at the Sunday morning service.

Julia R. Waixel, the piano accompanist, changed her studio from 211 West 107th street to 509 West 112th street.

August Scharrer, formerly leader of the Berlin Philharmonic, has been made conductor of two singing societies in Baden-Baden.



OPERA AT THE MANHATTAN.

October 6, "Faust"; October 7, "Aida"; October 8, "Contes d'Hoffmann"; October 9 (matinee), "Carmen"; October 9 (evening), "Louise"; October 11, "Prophet"; October 12, "Cavalleria Rusticana" and "Pagliacci."

"Cavalleria Rusticana" and "I Pagliacci," October 5.

"CAVALLERIA RUSTICANA."
Santuzza Baron
Lola Gentle
Mama Lucia Severina
Turiddu Caruso
Alfo Pignatari
Musical director, Sturani.

"PAGLIACCI."
Nedda Walter-Villa
Canio Zerola
Tonio Laskin
Sylvio Fossetta
Beppo Venturini
Musical director, Sturani.

Disappointment was at first manifested because Sylva was unable to sing the part of Santuzza in Mascagni's opera, but Alice Baron proved herself an excellent and well schooled artist. She was not the warm blooded, simple minded peasant portrayed by the librettist, but as her conception was thoroughly intelligent and sincere, and vocally satisfying, her work was received with hearty approval. The Lola of Mlle. Gentle seemed tame in comparison with some of her predecessors. She looked more like a sweet and innocent young girl than a wife who had forgotten about her marital vows. The men in the cast repeated their admirable performances, and Mlle. Severina imparted the real maternal touches to the role of Mama

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Lucia. Madame Walter-Villa, Zerola and Laskin united in giving a moving presentation of "Pagliacci." Vocally, their work was exceptionally finished.

Operatic Arrivals.

The following operatic personages arrived from Europe last week and early this week: Rosina van Dyck, Clara Koch-Boehma, Richard Hagemann (conductor), Hans Steiner, Francesco Romoi, Giulio Scotti, Arturo Toscanini. These singers are expected here in the near future:

October 16, on the Barbarossa, from Bremen, due to arrive the 26th: Jules Bayer, tenor.

October 19, on the Kronprinz Wilhelm, due to arrive the 26th: Frances Alda, soprano; Ivy Craske, première danseuse, and Andrea P. de Seguro, basso.

October 22, on the Amerika, from Hamburg, due to arrive October 30: Albert Reiss, tenor.

October 23, on the Lapland, from Antwerp, due to arrive November 2: Leonora Sparkes, soprano.

October 16, on the Principe di Piedmonte, from Naples, due to arrive October 31: Giulio Rossi, basso; Vincenzo Reschiglian and Edoardo Missiano, baritones; Pietro Audisio and Giuseppe Tocchi, tenors, and Gina Torriani, première danseuse.

October 17, on the Blücher, from Hamburg, due to arrive October 27: Florence Wickham, contralto.

October 23, on La Touraine, due to arrive October 30: Georges Regis, tenor, and Henri Dutilloy, baritone.

October 23, on the Potsdam, from Rotterdam, due to arrive November 2: Anna Meitschick, contralto; Jeanne Maubourg, mezzo; Lucette de Lieovin, soprano; Georges Bourgeoise, basso; Leo Devaux, tenor, and Dinh Gilly, baritone.

October 26, on the Kronprinzessin Cecilie, from Bremen, due to arrive November 2: Enrico Caruso and Carl Jörn, tenors; Bella Alten, soprano, and Clarence E. Whitehill and John Forsell, baritones.

October 23, on the Grosser Kurfürst, from Bremen, due to arrive November 3: Adolf Muchlmann, baritone.

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Till the cop hies him hence on his rds.
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St. Louis, Mo., October 9, 1909.

During the past week the St. Louis Symphony Orchestra, Max Zach conductor, has been frequently heard in connection with the Centennial Celebration. Prior to the lecture by Dr. Cook, the Arctic explorer, October 6, the orchestra gave an excellent program which was highly commented upon.

Mr. and Mrs. William John Hall have returned from an invigorating summer vacation spent at one of the Eastern resorts and will resume their vocal work in Musical Art Building very shortly.

October 8 a concert by the German-American National Alliance will take place at the Coliseum. The program will consist of numbers, by one of our pioneer musicians, Charles Kunkel, which will be sung by a chorus of one thousand voices.

During the last of October, when President Taft is expected in St. Louis, a chorus of one thousand trained voices, under the direction of R. O. Bolt, will sing in the Coliseum. One of the chorus numbers will be "Hail! St. Louis," the music of which was written by our own Alfred Robyn.

Mrs. Franklyn Knight, contralto and vocal teacher at the E. Prang Stamm School of Music, has been engaged



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as soloist for the concert to be given in Kansas City by Frederick Wallis of that city.

Rehearsals of the Ladies' Morning Club are being held for this season's work under the direction of Charles Galloway. This club has been in existence since 1891 and some of the charter members still remain. Excellent programs of the best music will be given, the first of which will take place in the Wednesday Club Auditorium October 25.

John Towers, vocal teacher of this city, will present his lecture entitled "How to Sing" and "Who Should Sing" at Murphysboro, Ill., next Tuesday evening.

John Philip Sousa and his band will give two concerts at the Coliseum, November 27 and 28. The soloists with the band are: Frances Hoyt, soprano; Grace Hoyt, mezzo-soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Several new Sousa compositions will be played.

Pupils of Agnes Whitehead Lemaire, vocal teacher at the Strassberger Conservatory, will present an operetta during the month of November. A vocal recital and lecture entitled "Music and Musicians in Many Lands" will also be given by this teacher in Musical Art Hall next month.

Ella May Smith's Discoveries.

COLUMBUS, Ohio, October 6, 1909.

A rapid flight to a couple of wide awake Kansas towns, two in Missouri and two in Iowa, disclosed a healthy musical condition in localities where THE MUSICAL COURIER is needed, and the writer suggested that the music interests would be largely broadened by a close acquaintance with this international magazine.

In Holton, Kan., a very influential club named St. Cecilia is the center of things musical, and this enterprising organization contemplates offering some artists the coming season.

The Maryville, Mo., Conservatory of Music is directed by the energetic and capable P. O. Landon, who keeps things moving briskly, as a glance at his catalog will prove. This is the seventh annual catalog, and for a town of 6,000 this music school is decidedly progressive. Perry Oliver Landon is director and teacher of piano, counterpoint and composition. He was graduated from the Royal Conservatory of Leipsic, Germany. Harmon H. McMaster is head of the voice department. Mr. McMaster is a pupil of the conservatory. W. L. Hubbard and William Clare Hall, of Chicago, are members of the faculty.

Birde Shelton, teacher of piano and harmony, is a pupil of Arthur Olaf Anderson and Glenn Dillard Gunn. Ruth Martin is a product of Mary Wood Chase and Ernesto

Consolo, of Chicago. Her department is piano and organ. Lottie Perrin is a post graduate of the conservatory, and has taught three years in the school. Mrs. P. O. Landon is instructor in modern languages, is a native of Germany and has been educated in some of the best schools of the country. She speaks German, French, English and Swedish, and is thoroughly familiar with Italian.

A regular artists' musical course is conducted by the conservatory. During the past year the management presented in recitals Glenn Dillard Gunn and James Goddard, of Chicago; E. R. Kroeger and Nathan Sacks, of St. Louis; Jessie L. Gaynor and Wort S. Morse, of St. Joseph and Kansas City. As a finale to the regular course the opera "Pirates of Penzance" was put on in the Empire Theater by the conservatory chorus and local soloists. The course for the coming season is not completed but it will present several of the best known American artists and will also include an opera by the conservatory chorus. Besides the season's course of musicales there will be a number of independent concerts and recitals.

This conservatory, with its broad scope of work, excellent corps of teachers and capable management, would be a credit to any city.

A thriving Women's Music Club is that of Keokuk, Ia. The president, Mrs. Carter, is an indefatigable worker, and just now the active members are hustling about securing associate members for the season.

ELLA MAY SMITH.

Lesley Martin Pupil.

Marion Stanley, who studies with Lesley Martin, prima donna of the McIntire and Heath company "In Hayti," sang for invited guests at the Martin studios, in the Metropolitan Opera House Building, October 10. The young woman has a dramatic soprano voice, handsome personality, musical instincts and warmth of delivery, hence her hit with her hearers was undeniable, portending a higher career in operatic circles. She sang the following: "Chant Hindu," Bemberg; "Forza del Destino" aria, Verdi; "Ich Liebe Dich," Grieg; "Cavalleria Rusticana" aria, Mascagni, and other modern compositions. Gerard Carbonara, violinist, lent further interest by playing the Bach air and recent violin excerpts, with tonal volume and effectiveness. Lesley Martin played the accompaniments with the finish and warmth which distinguish him among vocal teachers, and which vastly helps the singer.

Stojowski Engaged by Grand Rapids Club.

The St. Cecilia Club of Grand Rapids, Mich., which is noted for its fine artists' recitals, has engaged Sigismund Stojowski, the eminent Polish pianist, for a recital Wednesday, April 20. Mr. Stojowski will also be heard at the Baptist Female Seminary, Raleigh, N. C., in conjunction with his Southern trip, which takes place in January.



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MUSIC IN PITTSBURGH.

PITTSBURGH, Pa., October 9, 1909.

A fine program has been prepared by the Mendelssohn Male Choir for its concert at Carnegie Hall October 29. One of the features of the program is the presentation of "Antigone" with David Bispham as reader of the accompanying dramatic lines. The Pittsburgh Festival Orchestra, Carl Bernthaler conductor, will assist.

Christine Miller achieved a great success at the Worcester Festival of recent date. She sang in Mendelssohn's "Elijah" with Corinne Rider-Kelsey, Reed Miller and Oscar Seagle.

Emma Baumann, soprano, has returned from a vacation in Europe. She will fill a number of concert engagements in the near future, one at Beaver, Pa.

Dr. Cortez Wolfungen, a tenor recently located in this city, will give a song recital Monday afternoon before the Women's Press Club. His program consists of songs by Schubert, Strauss, Gounod, Leoncavallo and others. Mrs. Nelle Risher Roberts will play the accompaniments.

Great interest is centered in the coming of Madame Galski October 28 at Carnegie Hall in a song recital under the auspices of the Tuesday Musical Club. This will be the only opportunity offered for hearing Madame Galski in recital in Pittsburgh for a number of years. No doubt there will be a rush for seats. She is a great favorite here.

Rosalie Wirthlin, Mrs. Charles F. Kimball, David Stevens and John R. Roberts have been engaged to give six concerts with the Pittsburgh Festival Orchestra at Rochester, N. Y. Miss Wirthlin announces a song recital for the near future.

Ida May Heatley, one of Pittsburgh's youngest contraltos, has just filled three consecutive engagements as soloist with the Mendelssohn Trio of Pittsburgh and was one of the most pleasing soloists who appeared at the Schenley lawn concerts with the Pittsburgh Festival Orchestra during the summer. Last week Miss Heatley sang at the opening of the Young Men's Christian Association rooms on Seventh street, and Tuesday evening, October 19, she will give a recital before a Northside musical organization.

Hans Zwicky, organist and director of Christ Methodist Episcopal Church, has composed a musical setting for the Twenty-third Psalm, which will be given its first public presentation at the morning service next Sunday by the quartet choir of the church. The composition

is dedicated to the choir of Christ Methodist Episcopal Church, and musicians who have heard the work pronounce it excellent. Mr. Zwicky is planning to give special musical programs during the winter and will probably present a short cantata upon the last Sunday evening of each month. The members of the choir are Rose Rothstein-Stein, soprano; Rosalie Wirthlin, contralto; Louis Black, tenor; Frederick Cutter, basso, and Hans Zwicky, director.

The first of a series of historical piano recitals to be given by Dallmeyer Russell this season will take place Friday evening, October 15, at his studio, 914 Ivy street. On this occasion Luigi von Knitits will be the assisting artist. The program will be devoted entirely to Beethoven and comprises sonatas opus 7 and 57 for piano solo and the famous Kreutzer sonata for piano and violin. Students and musicians can secure cards by addressing Mr. Russell.

Ohio Bookings for Litta Grimm.

Litta Grimm, the American contralto, has added two Ohio bookings to her list for the season. She will give a recital in Delaware, Ohio, November 18, under the auspices of Wesleyan College. The Orpheus Club, of Cincinnati, of which Edwin W. Glover is the musical director, has engaged Miss Grimm for the spring concert, April 7, 1910.

Two Clubs Secure Cecil James.

Cecil James, the tenor, will sing with the Mozart Club of Pittsburgh November 22, and in the performance of Gade's "Crusaders," which the Choral Society of Philadelphia will give in that city February 17, 1910.

Olitzka with Pittsburgh Orchestra.

Rosa Olitzka has been engaged to sing with the Pittsburgh Orchestra December 17 and 18.

Those Turkish musicians who are taking part in the competition instituted by the Government for the composition of a national anthem are feeling some anxiety. The competitors are very numerous, and a preliminary weeding out of the works is to be made by a committee. The Sultan has intimated that he himself will make the final choice. Let the Kaiser look to his laurels!—London Musical News.

Isabelle L'Hullier, a soprano at the Metropolitan Opera, is to be married, and in consequence has retired from that company. The singer's husband-elect is an American.

New symphonies by Gernsheim and Hochberg will be played this winter at the Berlin Royal Symphony concerts, led by Strauss.

Bristol Pupils in Germany.

Lola Renard, soprano, and Charles R. Hargreaves, tenor, who studied with Frederick E. Bristol, in connection with the Royal Opera School in Coburg, Saxony, Germany, appeared as soloists at a concert of the "Harmonie-Gesellschaft" September 11, and were most successful, as may be seen by the following translation of a notice taken from the Coburger Zeitung of September 14:

Kapellmeister Fichtner hit the nail on the head in the engagement of the soloists. Miss Renard, of New York, and Mr. Hargreaves, of Philadelphia, understood how to wip their way into the graces of the extraordinarily large audience, so that the unusual applause was well deserved. Bell-like quality, in the low as well as high registers, of glorious color, brought out the voices; so they were heard in the tenderest pianissimo. Not only German, but English, French and Italian songs were heard.

Alice Lakin to Sail Saturday.

Alice Lakin, the English contralto, will sail for America October 16 on the S. S. Lusitania. Madame Lakin has been engaged by many clubs and societies all over the United States.

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